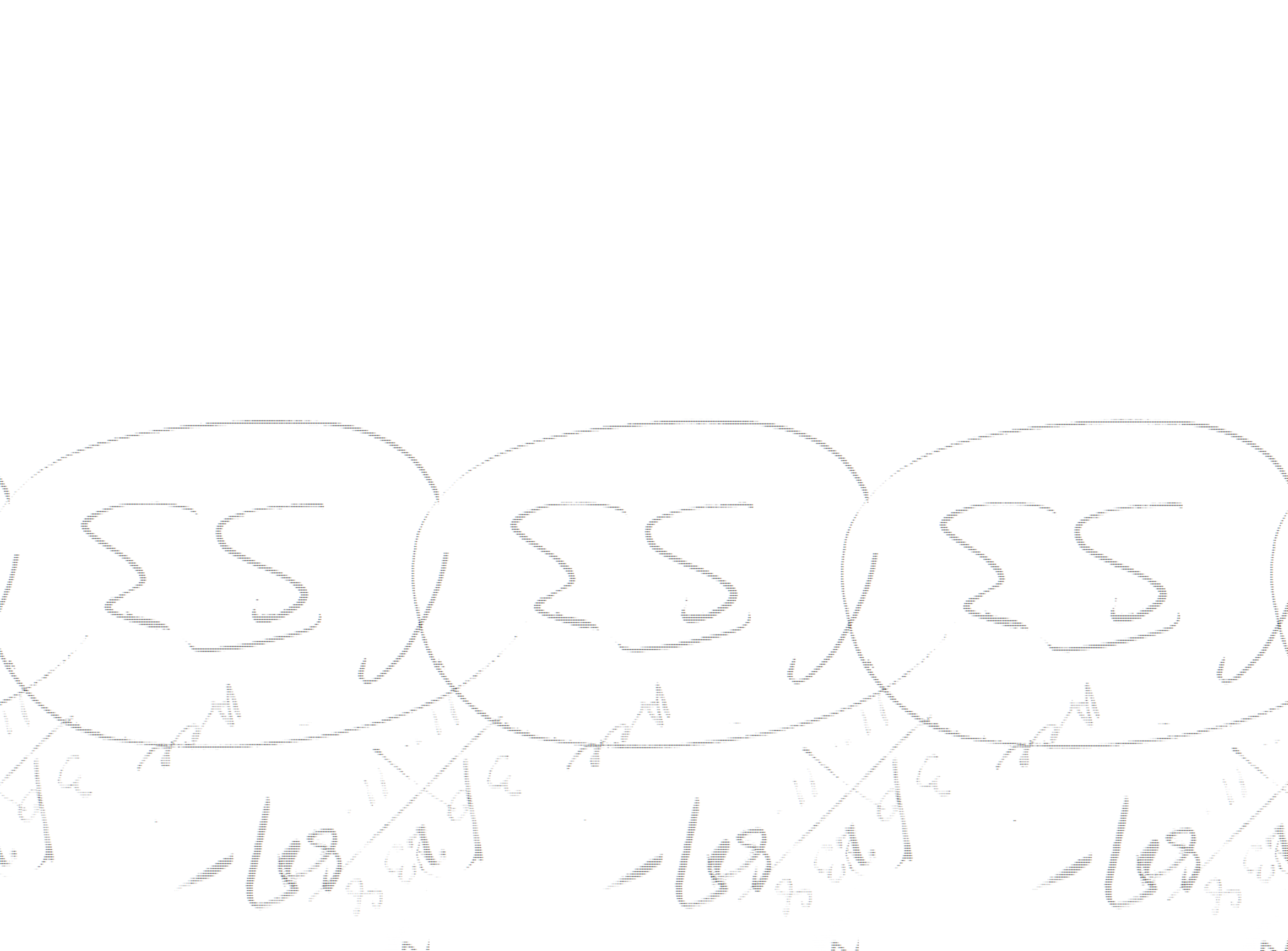
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THE WORKS

OF

EDMUND SPENSER

A Variorum Edition

EDITED BY

EDWIN GREENLAW
CHARLES GROSVENOR OSGOOD
FREDERICK MORGAN PADELFORD



Baltimore
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THE FAERIE QVEENE

BOOK THREE

FREDERICK MORGAN PADELFORD
Special Editor



Baltimore
THE JOHNS HOPKINS PRESS
1934

PREFACE TO VOLUME THREE

In the preparation of this volume, the same general principles of editing have been observed as in the two preceding volumes.

The text is the joint work of Dr. Ray Heffner, Dr. James G. McManaway, and myself. As in the preparation of the former volumes, we have made independent examinations of the editions of 1590 and 1596, and Mr. Francis R. Johnson has again assisted us by checking readings in various copies of these original editions. I am responsible for the text as it stands, for the variants to Book III listed from later editions, and for the critical notes on the text of the book. In much of this work I have been generously assisted by members of my Spenser seminar for the years 1931-2 and 1932-3. Dr. Heffner, assisted by Dr. McManaway and Dr. Ball, prepared the variants and the critical notes to the "Rejected Stanzas," "Commendatory Verses," and "Dedicatory Sonnets." To Professor Roswell G. Ham of Yale University I am indebted for the Dryden notes.

The Commentary and Appendices are primarily the work of the Special Editor, but in formulating these and in the preparation of the volume for the press, I am greatly indebted to the other scholars associated with the project. Professor Osgood has been helpful throughout in noting omissions and revising the manuscript and proofs, and has prepared the extremely difficult summary of the papers on The Garden of Adonis. Dr. Heffner and Dr. McManaway, over and above the textual assistance, have supplied many notes, cooperated in the work of revision, and read the proofs, and Dr. Lewis F. Ball at the Hopkins has generously assisted in checking the references. Research problems undertaken by certain of my students have contributed valuable material to Commentary and Appendix, and I appreciate this assistance. I wish also to express my obligation to Mr. Charles W. Smith, Librarian of the University of Washington, who has been helpful in many ways, and to Mrs. Lois J. Wentworth, my secretary, who has typed the manuscript, read proof, and assisted in checking references.

I am happy to acknowledge the generosity of the following publishers who have given permission to include copyrighted material: The University of California Press, publishers of Cory's *Spenser* and of Hughes' *Virgil and Spenser*; the Cambridge University Press, publishers of the *Cambridge History of English Literature*; University of Chicago Press, publishers of De Moss' *Spenser's Twelve Moral Virtues*; Constable and Company, publishers of Miss Warren's edition; F. S. Crofts and Company, publishers of Jones' *A Spenser Handbook*; Harvard University

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THE THIRD BOOKE OF THE FAERIE QVEENE.

Contayning,

THE LEGEND OF BRITOMARTIS.

OR

Of Chastitie.

IT falles me here to write of Chastity, i
That fairest vertue, farre aboue the rest;
For which what needs me fetch from *Faery*
Forreine ensamples, it to haue exprest?
Sith it is shrined in my Soueraines brest,
And form'd so liuely in each perfect part,
That to all Ladies, which haue it profest,
Need but behold the pourtraict of her hart,
If pourtrayd it might be by any liuing art.

But liuing art may not least part expresse, ii
Nor life-resembling pencill it can paint,
All were it *Zeuxis* or *Praxiteles:*
His dædale hand would faile, and greatly faint,
And her perfections with his error taint:
Ne Poets wit, that passeth Painter farre
In picturing the parts of beautie daint,
So hard a workmanship aduenture darre,
For fear through want of words her excellence to marre.

How then shall I, Apprentice of the skill, iii
That whylome in diuinest wits did raine,
Presume so high to stretch mine humble quill?
Yet now my lucklesse lot doth me constraine
Hereto perforce. But O dred Soueraine
Thus farre forth pardon, sith that choicest wit
Cannot your glorious pourtraict figure plaine
That I in colourd showes may shadow it,
And antique praises vnto present persons fit.

But if in liuing colours, and right hew, iv
Your selfe you couet to see pictured,
Who can it doe more liuely, or more trew,
Then that sweet verse, with *Nectar* sprinckeled
In which a gracious seruant pictured
His *Cynthia,* his heauens fairest light?
That with his melting sweetnesse rauished,
And with the wonder of her beames bright,
My senses lulled are in slomber of delight.

But let that same delitious Poet lend v
A little leaue vnto a rusticke Muse
To sing his mistresse prayse, and let him mend,
If ought amis her liking may abuse:
Ne let his fairest *Cynthia* refuse,
In mirrours more then one her selfe to see,
But either *Gloriana* let her chuse,
Or in *Belphœbe* fashioned to bee:
In th'one her rule, in th'other her rare chastitee.

Cant. I.

Guyon encountreth Britomart,
faire Florimell is chaced:
Duessaes traines and Malecastaes
champions are defaced.

THe famous Briton Prince and Faerie knight, i
After long wayes and perilous paines endured,
Hauing their wearie limbes to perfect plight
Restord, and sory wounds right well recured,
Of the faire *Alma* greatly were procured,
To make there lenger soiourne and abode;
But when thereto they might not be allured,
From seeking praise, and deeds of armes abrode,
They courteous conge tooke, and forth together yode.

But the captiu'd *Acrasia* he sent, ii
Because of trauell long, a nigher way,
With a strong gard, all reskew to preuent,
And her to Faerie court safe to conuay,
That her for witnesse of his hard assay,
Vnto his *Faerie* Queene he might present:
But he himselfe betooke another way,
To make more triall of his hardiment,
And seeke aduentures, as he with Prince *Arthur* went.

Long so they trauelled through wastefull wayes, iii
Where daungers dwelt, and perils most did wonne,
To hunt for glorie and renowmed praise;
Full many Countries they did ouerronne,
From the vprising to the setting Sunne,
And many hard aduentures did atchieue;
Of all the which they honour euer wonne,
Seeking the weake oppressed to relieue,
And to recouer right for such, as wrong did grieue.

iv At last as through an open plaine they yode,
They spide a knight, that towards pricked faire,
And him beside an aged Squire there rode,
That seem'd to couch vnder his shield three-square,
As if that age bad him that burden spare,
And yield it those, that stouter could it wield:
He them espying, gan himselfe prepare,
And on his arme addresse his goodly shield
That bore a Lion passant in a golden field.

v Which seeing good Sir *Guyon,* deare besought
The Prince of grace, to let him runne that turne.
He graunted: then the Faery quickly raught
His poinant speare, and sharpely gan to spurne
His fomy steed, whose fierie feete did burne
The verdant grasse, as he thereon did tread;
Ne did the other backe his foot returne,
But fiercely forward came withouten dread,
And bent his dreadfull speare against the others head.

vi They bene ymet, and both their points arriued,
But *Guyon* droue so furious and fell,
That seem'd both shield and plate it would haue riued;
Nathelesse it bore h[illegible]e n[illegible]m his sell,
But made him stagger, as he were not well:
But *Guyon* selfe, ere well he was aware,
Nigh a speares length behind his crouper fell,
Yet in his fall so well him selfe he bare,
That mischieuous mischance his life and limbes did spare.

vii Great shame and sorrow of that fall he tooke;
For neuer yet, sith warlike armes he bore,
And shiuering speare in bloudie field first shooke,
He found himselfe dishonored so sore.
Ah gentlest knight, that euer armour bore,
Let not thee grieue dismounted to haue beene,
And brought to ground, that neuer wast before;
For not thy fault, but secret powre vnseene,
That speare enchaunted was, which layd thee on the greene.

But weenedst thou what wight thee ouerthrew, viii
Much greater griefe and shamefuller regret
For thy hard fortune then thou wouldst renew,
That of a single damzell thou wert met
On equall plaine, and there so hard beset;
Euen the famous *Britomart* it was,
Whom straunge aduenture did from *Britaine* fet,
To seeke her louer (loue farre sought alas,)
Whose image she had seene in *Venus* looking glas.

Full of disdainefull wrath, he fierce vprose, ix
For to reuenge that foule reprochfull shame,
And snatching his bright sword began to close
With her on foot, and stoutly forward came;
Die rather would he, then endure that same.
Which when his Palmer saw, he gan to feare
His toward perill and vntoward blame,
Which by that new rencounter he should reare:
For death sate on the point of that enchaunted speare.

And hasting towards him gan faire perswade, x
Not to prouoke misfortune, nor to weene
His speares default to mend with cruell blade;
For by his mightie Science he had seene
The secret vertue of that weapon keene,
That mortall puissance mote not withstond:
Nothing on earth mote alwaies happie beene.
Great hazard were it, and aduenture fond,
To loose long gotten honour with one euill hond.

By such good meanes he him discounselled, xi
From prosecuting his reuenging rage;
And eke the Prince like treaty handeled,
His wrathfull will with reason to asswage,
And laid the blame, not to his carriage,
But to his starting steed, that swaru'd asyde,
And to the ill purueyance of his page,
That had his furnitures not firmely tyde:
So is his angry courage fairely pacifyde.

Thus reconcilement was betweene them knit, xii
Through goodly temperance, and affection chaste,
And either vowd with all their power and wit,
To let not others honour be defaste,
Of friend or foe, who euer it embaste,
Ne armes to beare against the others syde:
In which accord the Prince was also plaste,
And with that golden chaine of concord tyde.
So goodly all agreed, they forth yfere did ryde.

O goodly vsage of those antique times, xiii
In which the sword was seruant vnto right;
When not for malice and contentious crimes,
But all for praise, and proofe of manly might,
The martiall brood accustomed to fight:
Then honour was the meed of victorie,
And yet the vanquished had no despight:
Let later age that noble vse enuie,
Vile rancour to auoid, and cruell surquedrie.

Long they thus trauelled in friendly wise, xiv
Through countries waste, and eke well edifyde,
Seeking aduentures hard, to exercise
Their puissance, whylome full dernely tryde:
At length they came into a forrest wyde,
Whose hideous horror and sad trembling sound
Full griesly seem'd: Therein they long did ryde,
Yet tract of liuing creatures none they found,
Saue Beares, Lions, and Buls, which romed them around.

All suddenly out of the thickest brush, xv
Vpon a milk-white Palfrey all alone,
A goodly Ladie did foreby them rush,
Whose face did seeme as cleare as Christall stone,
And eke through feare as white as whales bone:
Her garments all were wrought of beaten gold,
And all her steed with tinsell trappings shone,
Which fled so fast, that nothing mote him hold,
And scarse them leasure gaue, her passing to behold.

Still as she fled, her eye she backward threw, xvi
As fearing euill, that pursewd her fast;
And her faire yellow locks behind her flew,
Loosely disperst with puffe of euery blast:
All as a blazing starre doth farre outcast
His hearie beames, and flaming lockes dispred,
At sight whereof the people stand aghast:
But the sage wisard telles, as he has red,
That it importunes death and dolefull drerihed.

So as they gazed after her a while, xvii
Lo where a griesly Foster forth did rush,
Breathing out beastly lust her to defile:
His tyreling iade he fiercely forth did push,
Through thicke and thin, both ouer banke and bush
In hope her to attaine by hooke or crooke,
That from his gorie sides the bloud did gush:
Large were his limbes, and terrible his looke,
And in his clownish hand a sharp bore speare he shooke.

Which outrage when those gentle knights did see, xviii
Full of great enuie and fell gealosy,
They stayd not to auise, who first should bee,
But all spurd after fast, as they mote fly,
To reskew her from shamefull villany.
The Prince and *Guyon* equally byliue
Her selfe pursewd, in hope to win thereby
Most goodly meede, the fairest Dame aliue:
But after the foule foster *Timias* did striue.

The whiles faire *Britomart,* whose constant mind, xix
Would not so lightly follow beauties chace,
Ne reckt of Ladies Loue, did stay behind,
And them awayted there a certaine space,
To weet if they would turne backe to that place:
But when she saw them gone, she forward went,
As lay her iourney, through that perlous Pace,
With stedfast courage and stout hardiment;
Ne euill thing she fear'd, ne euill thing she ment.

At last as nigh out of the wood she came, xx
A stately Castle farre away she spyde,
To which her steps directly she did frame.
That Castle was most goodly edifyde,
And plaste for pleasure nigh that forrest syde:
But faire before the gate a spatious plaine,
Mantled with greene, it selfe did spredden wyde,
On which she saw sixe knights, that did darraine
Fierce battell against one, with cruell might and maine.

Mainly they all attonce vpon him laid, xxi
And sore beset on euery side around,
That nigh he breathlesse grew, yet nought dismaid,
Ne euer to them yielded foot of ground
All had he lost much bloud through many a wound,
But stoutly dealt his blowes, and euery way
To which he turned in his wrathfull stound,
Made them recoile, and fly from dred decay,
That none of all the sixe before, him durst assay.

Like dastard Curres, that hauing at a bay xxii
The saluage beast embost in wearie chace,
Dare not aduenture on the stubborne pray,
Ne byte before, but rome from place to place,
To get a snatch, when turned is his face.
In such distresse and doubtfull ieopardy,
When *Britomart* him saw, she ran a pace
Vnto his reskew, and with earnest cry,
Bad those same sixe forbeare that single enimy.

But to her cry they list not lenden eare, xxiii
Ne ought the more their mightie strokes surceasse,
But gathering him round about more neare,
Their direfull rancour rather did encreasse;
Till that she rushing through the thickest preasse,
Perforce disparted their compacted gyre,
And soone compeld to hearken vnto peace:
Tho gan she myldly of them to inquyre
The cause of their dissention and outrageous yre.

Whereto that single knight did answere frame; xxiv
These sixe would me enforce by oddes of might,
To chaunge my liefe, and loue another Dame,
That death me liefer were, then such despight,
So vnto wrong to yield my wrested right:
For I loue one, the truest one on ground,
Ne list me chaunge; she th'*Errant Damzell* hight,
For whose deare sake full many a bitter stownd,
I haue endur'd, and tasted many a bloudy wound.

Certes (said she) then bene ye sixe to blame, xxv
To weene your wrong by force to iustifie:
For knight to leaue his Ladie were great shame,
That faithfull is, and better were to die.
All losse is lesse, and lesse the infamie,
Then losse of loue to him, that loues but one;
Ne may loue be compeld by maisterie;
For soone as maisterie comes, sweet loue anone
Taketh his nimble wings, and soone away is gone.

Then spake one of those sixe, There dwelleth here xxvi
Within this castle wall a Ladie faire,
Whose soueraine beautie hath no liuing pere,
Thereto so bounteous and so debonaire,
That neuer any mote with her compaire.
She hath ordaind this law, which we approue,
That euery knight, which doth this way repaire,
In case he haue no Ladie, nor no loue,
Shall doe vnto her seruice neuer to remoue.

But if he haue a Ladie or a Loue, xxvii
Then must he her forgoe with foule defame,
Or else with vs by dint of sword approue,
That she is fairer, then our fairest Dame,
As did this knight, before ye hither came.
Perdie (said *Britomart*) the choise is hard:
But what reward had he, that ouercame?
He should aduaunced be to high regard,
(Said they) and haue our Ladies loue for his reward.

Therefore a read Sir, if thou haue a loue. xxviii
Loue haue I sure, (quoth she) but Lady none;
Yet will I not fro mine owne loue remoue,
Ne to your Lady will I seruice done,
But wreake your wrongs wrought to this knight alone,
And proue his cause. With that her mortall speare
She mightily auentred towards one,
And downe him smot, ere well aware he weare,
Then to the next she rode, and downe the next did beare.

Ne did she stay, till three on ground she layd, xxix
That none of them himselfe could reare againe;
The fourth was by that other knight dismayd,
All were he wearie of his former paine,
That now there do but two of six remaine;
Which two did yield, before she did them smight.
Ah (said she then) now may ye all see plaine,
That truth is strong, and trew loue most of might,
That for his trusty seruaunts doth so strongly fight.

Too well we see, (said they) and proue too well xxx
Our faulty weaknesse, and your matchlesse might:
For thy, faire Sir, yours be the Damozell,
Which by her owne law to your lot doth light,
And we your liege men faith vnto you plight.
So vnderneath her feet their swords they mard,
And after her besought, well as they might,
To enter in, and reape the dew reward:
She graunted, and then in they all together far'd.

Long were it to describe the goodly frame, xxxi
And stately port of *Castle Ioyeous,*
(For so that Castle hight by commune name)
Where they were entertaind with curteous
And comely glee of many gracious
Faire Ladies, and of many a gentle knight,
Who through a Chamber long and spacious,
Eftsoones them brought vnto their Ladies sight,
That of them cleeped was the *Lady of delight.*

But for to tell the sumptuous aray xxxii
Of that great chamber, should be labour lost:
For liuing wit, I weene, cannot display
The royall riches and exceeding cost,
Of euery pillour and of euery post;
Which all of purest bullion framed were,
And with great pearles and pretious stones embost,
That the bright glister of their beames cleare
Did sparckle forth great light, and glorious did appeare.

These straunger knights through passing, forth were led xxxiii
Into an inner rowme, whose royaltee
And rich purueyance might vneath be red;
Mote Princes place beseeme so deckt to bee.
Which stately manner when as they did see,
The image of superfluous riotize,
Exceeding much the state of meane degree,
They greatly wondred, whence so sumptuous guize
Might be maintaynd, and each gan diuersely deuize.

The wals were round about apparelled xxxiv
With costly clothes of *Arras* and of *Toure,*
In which with cunning hand was pourtrahed
The loue of *Venus* and her Paramoure
The faire *Adonis,* turned to a flowre,
A worke of rare deuice, and wondrous wit.
First did it shew the bitter balefull stowre,
Which her assayd with many a feruent fit,
When first her tender hart was with his beautie smit.

Then with what sleights and sweet allurements she xxxv
Entyst the Boy, as well that art she knew,
And wooed him her Paramoure to be;
Now making girlonds of each flowre that grew,
To crowne his golden lockes with honour dew;
Now leading him into a secret shade
From his Beauperes, and from bright heauens vew,
Where him to sleepe she gently would perswade,
Or bathe him in a fountaine by some couert glade.

And whilst he slept, she ouer him would spred xxxvi
Her mantle, colour'd like the starry skyes,
And her soft arme lay vnderneath his hed,
And with ambrosiall kisses bathe his eyes;
And whilest he bath'd, with her two crafty spyes,
She secretly would search each daintie lim,
And throw into the well sweet Rosemaryes,
And fragrant violets, and Pances trim,
And euer with sweet Nectar she did sprinkle him.

So did she steale his heedelesse hart away, xxxvii
And ioyed his loue in secret vnespyde.
But for she saw him bent to cruell play,
To hunt the saluage beast in forrest wyde,
Dreadfull of daunger, that mote him betyde,
She oft and oft aduiz'd him to refraine
From chase of greater beasts, whose brutish pryde
Mote breede him scath vnwares: but all in vaine;
For who can shun the chaunce, that dest'ny doth ordaine?

Lo, where beyond he lyeth languishing, xxxviii
Deadly engored of a great wild Bore,
And by his side the Goddesse groueling
Makes for him endlesse mone, and euermore
With her soft garment wipes away the gore,
Which staines his snowy skin with hatefull hew:
But when she saw no helpe might him restore,
Him to a daintie flowre she did transmew,
Which in that cloth was wrought, as if it liuely grew.

So was that chamber clad in goodly wize, xxxix
And round about it many beds were dight,
As whilome was the antique worldes guize,
Some for vntimely ease, some for delight,
As pleased them to vse, that vse it might:
And all was full of Damzels, and of Squires,
Dauncing and reueling both day and night,
And swimming deepe in sensuall desires,
And *Cupid* still emongst them kindled lustfull fires.

xl

And all the while sweet Musicke did diuide
Her looser notes with *Lydian* harmony;
And all the while sweet birdes thereto applide
Their daintie layes and dulcet melody,
Ay caroling of loue and iollity,
That wonder was to heare their trim consort.
Which when those knights beheld, with scornefull eye,
They sdeigned such lasciuious disport,
And loath'd the loose demeanure of that wanton sort.

xli

Thence they were brought to that great Ladies vew,
Whom they found sitting on a sumptuous bed,
That glistred all with gold and glorious shew,
As the proud *Persian* Queenes accustomed:
She seemd a woman of great bountihed,
And of rare beautie, sauing that askaunce
Her wanton eyes, ill signes of womanhed,
Did roll too lightly, and too often glaunce,
Without regard of grace, or comely amenaunce.

xlii

Long worke it were, and needlesse to deuize
Their goodly entertainement and great glee:
She caused them be led in curteous wize
Into a bowre, disarmed for to bee,
And cheared well with wine and spiceree:
The *Redcrosse* Knight was soone disarmed there,
But the braue Mayd would not disarmed bee,
But onely vented vp her vmbriere,
And so did let her goodly visage to appere.

xliii

As when faire *Cynthia,* in darkesome night,
Is in a noyous cloud enueloped,
Where she may find the substaunce thin and light,
Breakes forth her siluer beames, and her bright hed
Discouers to the world discomfited;
Of the poore traueller, that went astray,
With thousand blessings she is heried;
Such was the beautie and the shining ray,
With which faire *Britomart* gaue light vnto the day.

And eke those six, which lately with her fought, xliv
Now were disarmd, and did them selues present
Vnto her vew, and company vnsoght;
For they all seemed curteous and gent,
And all sixe brethren, borne of one parent,
Which had them traynd in all ciuilitee,
And goodly taught to tilt and turnament;
Now were they liegemen to this Lady free,
And her knights seruice ought, to hold of her in fee.

The first of them by name *Gardante* hight, xlv
A iolly person, and of comely vew;
The second was *Parlante,* a bold knight,
And next to him *Iocante* did ensew;
Basciante did him selfe most curteous shew;
But fierce *Bacchante* seemd too fell and keene;
And yet in armes *Noctante* greater grew:
All were faire knights, and goodly well beseene,
But to faire *Britomart* they all but shadowes beene.

For she was full of amiable grace, xlvi
And manly terrour mixed therewithall,
That as the one stird vp affections bace,
So th'other did mens rash desires apall,
And hold them backe, that would in errour fall;
As he, that hath espide a vermeill Rose,
To which sharpe thornes and breres the way forstall,
Dare not for dread his hardy hand expose,
But wishing it far off, his idle wish doth lose.

Whom when the Lady saw so faire a wight, xlvii
All ignoraunt of her contrary sex,
(For she her weend a fresh and lusty knight)
She greatly gan enamoured to wex,
And with vaine thoughts her falsed fancy vex:
Her fickle hart conceiued hasty fire,
Like sparkes of fire, which fall in sclender flex,
That shortly brent into extreme desire,
And ransackt all her veines with passion entire.

Eftsoones she grew to great impatience xlviii
And into termes of open outrage brust,
That plaine discouered her incontinence,
Ne reckt she, who her meaning did mistrust;
For she was giuen all to fleshly lust,
And poured forth in sensuall delight,
That all regard of shame she had discust,
And meet respect of honour put to flight:
So shamelesse beauty soone becomes a loathly sight.

Faire Ladies, that to loue captiued arre, xlix
And chaste desires do nourish in your mind,
Let not her fault your sweet affections marre,
Ne blot the bounty of all womankind;
'Mongst thousands good one wanton Dame to find:
Emongst the Roses grow some wicked weeds;
For this was not to loue, but lust inclind;
For loue does alwayes bring forth bounteous deeds,
And in each gentle hart desire of honour breeds.

Nought so of loue this looser Dame did skill, l
But as a coale to kindle fleshly flame,
Giuing the bridle to her wanton will,
And treading vnder foote her honest name:
Such loue is hate, and such desire is shame.
Still did she roue at her with crafty glaunce
Of her false eyes, that at her hart did ayme,
And told her meaning in her countenaunce;
But *Britomart* dissembled it with ignoraunce.

Supper was shortly dight and downe they sat, li
Where they were serued with all sumptuous fare,
Whiles fruitfull *Ceres*, and *Lyæus* fat
Pourd out their plenty, without spight or spare:
Nought wanted there, that dainty was and rare;
And aye the cups their bancks did ouerflow,
And aye betweene the cups, she did prepare
Way to her loue, and secret darts did throw;
But *Britomart* would not such guilfull message know.

So when they slaked had the feruent heat lii
Of appetite with meates of euery sort,
The Lady did faire *Britomart* entreat,
Her to disarme, and with delightfull sport
To loose her warlike limbs and strong effort,
But when she mote not thereunto be wonne,
(For she her sexe vnder that straunge purport
Did vse to hide, and plaine apparaunce shonne:)
In plainer wise to tell her grieuaunce she begonne.

And all attonce discouered her desire liii
With sighes, and sobs, and plaints, and piteous griefe,
The outward sparkes of her in burning fire;
Which spent in vaine, at last she told her briefe,
That but if she did lend her short reliefe,
And do her comfort, she mote algates dye.
But the chaste damzell, that had neuer priefe
Of such malengine and fine forgerie,
Did easily beleeue her strong extremitie.

Full easie was for her to haue beliefe, liv
Who by self-feeling of her feeble sexe,
And by long triall of the inward griefe,
Wherewith imperious loue her hart did vexe,
Could iudge what paines do louing harts perplexe.
Who meanes no guile, beguiled soonest shall,
And to faire semblaunce doth light faith annexe;
The bird, that knowes not the false fowlers call,
Into his hidden net full easily doth fall.

For thy she would not in discourteise wise, lv
Scorne the faire offer of good will profest;
For great rebuke it is, loue to despise,
Or rudely sdeigne a gentle harts request;
But with faire countenaunce, as beseemed best,
Her entertaynd; nath'lesse she inly deemd
Her loue too light, to wooe a wandring guest:
Which she misconstruing, thereby esteemd
That from like inward fire that outward smoke had steemd.

lvi

Therewith a while she her flit fancy fed,
Till she mote winne fit time for her desire,
But yet her wound still inward freshly bled,
And through her bones the false instilled fire
Did spred it selfe, and venime close inspire.
Tho were the tables taken all away,
And euery knight, and euery gentle Squire
Gan choose his dame with *Basciomani* gay,
With whom he meant to make his sport and courtly play.

lvii

Some fell to daunce, some fell to hazardry,
Some to make loue, some to make meriment,
As diuerse wits to diuers things apply;
And all the while faire *Malecasta* bent
Her crafty engins to her close intent.
By this th'eternall lampes, wherewith high *Ioue*
Doth light the lower world, were halfe yspent,
And the moist daughters of huge *Atlas* stroue
Into the *Ocean* deepe to driue their weary droue.

lviii

High time it seemed then for euery wight
Them to betake vnto their kindly rest;
Eftsoones long waxen torches weren light,
Vnto their bowres to guiden euery guest:
Tho when the Britonesse saw all the rest
Auoided quite, she gan her selfe despoile,
And safe commit to her soft fethered nest,
Where through long watch, and late dayes weary toile,
She soundly slept, and carefull thoughts did quite assoile.

lix

Now whenas all the world in silence deepe
Yshrowded was, and euery mortall wight
Was drowned in the depth of deadly sleepe,
Faire *Malecasta*, whose engrieued spright
Could find no rest in such perplexed plight,
Lightly arose out of her wearie bed,
And vnder the blacke vele of guilty Night,
Her with a scarlot mantle couered,
That was with gold and Ermines faire enueloped.

Then panting soft, and trembling euerie ioynt, lx
Her fearfull feete towards the bowre she moued;
Where she for secret purpose did appoynt
To lodge the warlike mayd vnwisely loued,
And to her bed approching, first she prooued,
Whether she slept or wakt, with her soft hand
She softly felt, if any member mooued,
And lent her wary eare to vnderstand,
If any puffe of breath, or signe of sence she fond.

Which whenas none she fond, with easie shift, lxi
For feare least her vnwares she should abrayd,
Th'embroderd quilt she lightly vp did lift,
And by her side her selfe she softly layd,
Of euery finest fingers touch affrayd;
Ne any noise she made, ne word she spake,
But inly sigh'd. At last the royall Mayd
Out of her quiet slomber did awake,
And chaungd her weary side, the better ease to take.

Where feeling one close couched by her side, lxii
She lightly lept out of her filed bed,
And to her weapon ran, in minde to gride
The loathed leachour. But the Dame halfe ded
Through suddein feare and ghastly drerihed,
Did shrieke alowd, that through the house it rong,
And the whole family therewith adred,
Rashly out of their rouzed couches sprong,
And to the troubled chamber all in armes did throng.

And those six Knights that Ladies Champions, lxiii
And eke the *Redcrosse* knight ran to the stownd,
Halfe armd and halfe vnarmd, with them attons:
Where when confusedly they came, they fownd
Their Lady lying on the sencelesse grownd;
On th'other side, they saw the warlike Mayd
All in her snow-white smocke, with locks vnbownd,
Threatning the point of her auenging blade,
That with so troublous terrour they were all dismayde.

About their Lady first they flockt arownd, lxiv
Whom hauing laid in comfortable couch,
Shortly they reard out of her frosen swownd;
And afterwards they gan with fowle reproch
To stirre vp strife, and troublous contecke broch:
But by ensample of the last dayes losse,
None of them rashly durst to her approch,
Ne in so glorious spoile themselues embosse;
Her succourd eke the Champion of the bloudy Crosse.

But one of those sixe knights, *Gardante* hight, lxv
Drew out a deadly bow and arrow keene,
Which forth he sent with felonous despight,
And fell intent against the virgin sheene:
The mortall steele stayd not, till it was seene
To gore her side, yet was the wound not deepe,
But lightly rased her soft silken skin,
That drops of purple bloud thereout did weepe,
Which did her lilly smock with staines of vermeil steepe.

Wherewith enrag'd she fiercely at them flew, lxvi
And with her flaming sword about her layd,
That none of them foule mischiefe could eschew,
But with her dreadfull strokes were all dismayd:
Here, there, and euery where about her swayd
Her wrathfull steele, that none mote it abide;
And eke the *Redcrosse* knight gaue her good aid,
Ay ioyning foot to foot, and side to side,
That in short space their foes they haue quite terrifide.

Tho whenas all were put to shamefull flight, lxvii
The noble *Britomartis* her arayd,
And her bright armes about her body dight:
For nothing would she lenger there be stayd,
Where so loose life, and so vngentle trade
Was vsd of Knights and Ladies seeming gent:
So earely ere the grosse Earthes gryesy shade,
Was all disperst out of the firmament,
They tooke their steeds, and forth vpon their iourney went.

Cant. II.

The Redcrosse knight to Britomart
describeth Artegall:
The wondrous myrrhour, by which she
in loue with him did fall.

HEre haue I cause, in men iust blame to find, i
That in their proper prayse too partiall bee,
And not indifferent to woman kind,
To whom no share in armes and cheualrie
They do impart, ne maken memorie
Of their braue gestes and prowesse martiall;
Scarse do they spare to one or two or three,
Rowme in their writs; yet the same writing small
Does all their deeds deface, and dims their glories all.

But by record of antique times I find, ii
That women wont in warres to beare most sway,
And to all great exploits them selues inclind:
Of which they still the girlond bore away,
Till enuious Men fearing their rules decay,
Gan coyne streight lawes to curb their liberty;
Yet sith they warlike armes haue layd away,
They haue exceld in artes and pollicy,
That now we foolish men that prayse gin eke t'enuy.

Of warlike puissaunce in ages spent, iii
Be thou faire *Britomart,* whose prayse I write,
But of all wisedome be thou precedent,
O soueraigne Queene, whose prayse I would endite,
Endite I would as dewtie doth excite;
But ah my rimes too rude and rugged arre,
When in so high an obiect they do lite,
And striuing, fit to make, I feare do marre:
Thy selfe thy prayses tell, and make them knowen farre.

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She trauelling with *Guyon* by the way, iv
Of sundry things faire purpose gan to find,
T'abridg their iourney long, and lingring day;
Mongst which it fell into that Faeries mind,
To aske this Briton Mayd, what vncouth wind,
Brought her into those parts, and what inquest
Made her dissemble her disguised kind:
Faire Lady she him seemd, like Lady drest,
But fairest knight aliue, when armed was her brest.

Thereat she sighing softly, had no powre v
To speake a while, ne ready answere make,
But with hart-thrilling throbs and bitter stowre,
As if she had a feuer fit, did quake,
And euery daintie limbe with horrour shake;
And euer and anone the rosy red,
Flasht through her face, as it had been a flake
Of lightning, through bright heauen fulmined;
At last the passion past she thus him answered.

Faire Sir, I let you weete, that from the howre vi
I taken was from nourses tender pap,
I haue beene trained vp in warlike stowre,
To tossen speare and shield, and to affrap
The warlike ryder to his most mishap;
Sithence I loathed haue my life to lead,
As Ladies wont, in pleasures wanton lap,
To finger the fine needle and nyce thread;
Me leuer were with point of foemans speare be dead.

All my delight on deedes of armes is set, vii
To hunt out perils and aduentures hard,
By sea, by land, where so they may be met,
Onely for honour and for high regard,
Without respect of richesse or reward.
For such intent into these parts I came,
Withouten compasse, or withouten card,
Far fro my natiue soyle, that is by name
The greater *Britaine,* here to seeke for prayse and fame.

viii

Fame blazed hath, that here in Faery lond
Do many famous Knightes and Ladies wonne,
And many straunge aduentures to be fond,
Of which great worth and worship may be wonne;
Which I to proue, this voyage haue begonne.
But mote I weet of you, right curteous knight,
Tydings of one, that hath vnto me donne
Late foule dishonour and reprochfull spight,
The which I seeke to wreake, and *Arthegall* he hight.

ix

The word gone out, she backe againe would call,
As her repenting so to haue missayd,
But that he it vp-taking ere the fall,
Her shortly answered; Faire martiall Mayd
Certes ye misauised beene, t'vpbrayd
A gentle knight with so vnknightly blame:
For weet ye well of all, that euer playd
At tilt or tourney, or like warlike game,
The noble *Arthegall* hath euer borne the name.

x

For thy great wonder were it, if such shame
Should euer enter in his bounteous thought,
Or euer do, that mote deseruen blame:
The noble courage neuer weeneth ought,
That may vnworthy of it selfe be thought.
Therefore, faire Damzell, be ye well aware,
Least that too farre ye haue your sorrow sought:
You and your countrey both I wish welfare,
And honour both; for each of other worthy are.

xi

The royall Mayd woxe inly wondrous glad,
To heare her Loue so highly magnifide,
And ioyd that euer she affixed had,
Her hart on knight so goodly glorifide,
How euer finely she it faind to hide:
The louing mother, that nine monethes did beare,
In the deare closet of her painefull side,
Her tender babe, it seeing safe appeare,
Doth not so much reioyce, as she reioyced theare.

But to occasion him to further talke, xii
To feed her humour with his pleasing stile,
Her list in strifull termes with him to balke,
And thus replide, How euer, Sir, ye file
Your curteous tongue, his prayses to compile,
It ill beseemes a knight of gentle sort,
Such as ye haue him boasted, to beguile
A simple mayd, and worke so haynous tort,
In shame of knighthood, as I largely can report.

Let be therefore my vengeaunce to disswade, xiii
And read, where I that faytour false may find.
Ah, but if reason faire might you perswade,
To slake your wrath, and mollifie your mind,
(Said he) perhaps ye should it better find:
For hardy thing it is, to weene by might,
That man to hard conditions to bind,
Or euer hope to match in equall fight,
Whose prowesse paragon saw neuer liuing wight.

Ne soothlich is it easie for to read, xiv
Where now on earth, or how he may be found;
For he ne wonneth in one certaine stead,
But restlesse walketh all the world around,
Ay doing things, that to his fame redound,
Defending Ladies cause, and Orphans right,
Where so he heares, that any doth confound
Them comfortlesse, through tyranny or might;
So is his soueraine honour raisde to heauens hight.

His feeling words her feeble sence much pleased, xv
And softly sunck into her molten hart;
Hart that is inly hurt, is greatly eased
With hope of thing, that may allegge his smart;
For pleasing words are like to Magick art,
That doth the charmed Snake in slomber lay:
Such secret ease felt gentle *Britomart,*
Yet list the same efforce with faind gainesay;
So dischord oft in Musick makes the sweeter lay.

And said, Sir knight, these idle termes forbeare, xvi
And sith it is vneath to find his haunt,
Tell me some markes, by which he may appeare,
If chaunce I him encounter parauaunt;
For perdie one shall other slay, or daunt:
What shape, what shield, what armes, what steed, what sted,
And what so else his person most may vaunt?
All which the *Redcrosse* knight to point ared,
And him in euery part before her fashioned.

Yet him in euery part before she knew, xvii
How euer list her now her knowledge faine,
Sith him whilome in *Britaine* she did vew,
To her reuealed in a mirrhour plaine,
Whereof did grow her first engraffed paine;
Whose root and stalke so bitter yet did tast,
That but the fruit more sweetnesse did containe,
Her wretched dayes in dolour she mote wast,
And yield the pray of loue to lothsome death at last.

By strange occasion she did him behold, xviii
And much more strangely gan to loue his sight,
As it in bookes hath written bene of old.
In *Deheubarth* that now South-wales is hight,
What time king *Ryence* raign'd, and dealed right,
The great Magitian *Merlin* had deuiz'd,
By his deepe science, and hell-dreaded might,
A looking glasse, right wondrously aguiz'd,
Whose vertues through the wyde world soone were solemniz'd.

It vertue had, to shew in perfect sight, xix
What euer thing was in the world contaynd,
Betwixt the lowest earth and heauens hight,
So that it to the looker appertaynd;
What euer foe had wrought, or frend had faynd,
Therein discouered was, ne ought mote pas,
Ne ought in secret from the same remaynd;
For thy it round and hollow shaped was,
Like to the world it selfe, and seem'd a world of glas.

Who wonders not, that reades so wonderous worke? xx
But who does wonder, that has red the Towre,
Wherein th'Ægyptian *Phao* long did lurke
From all mens vew, that none might her discoure,
Yet she might all men vew out of her bowre?
Great *Ptolomæe* it for his lemans sake
Ybuilded all of glasse, by Magicke powre,
And also it impregnable did make;
Yet when his loue was false, he with a peaze it brake.

Such was the glassie globe that *Merlin* made, xxi
And gaue vnto king *Ryence* for his gard,
That neuer foes his kingdome might inuade,
But he it knew at home before he hard
Tydings thereof, and so them still debar'd.
It was a famous Present for a Prince,
And worthy worke of infinite reward,
That treasons could bewray, and foes conuince;
Happie this Realme, had it remained euer since.

One day it fortuned, faire *Britomart* xxii
Into her fathers closet to repayre;
For nothing he from her reseru'd apart,
Being his onely daughter and his hayre:
Where when she had espyde that mirrhour fayre,
Her selfe a while therein she vewd in vaine;
Tho her auizing of the vertues rare,
Which thereof spoken were, she gan againe
Her to bethinke of, that mote to her selfe pertaine.

But as it falleth, in the gentlest harts xxiii
Imperious Loue hath highest set his throne,
And tyrannizeth in the bitter smarts
Of them, that to him buxome are and prone:
So thought this Mayd (as maydens vse to done)
Whom fortune for her husband would allot,
Not that she lusted after any one;
For she was pure from blame of sinfull blot,
Yet wist her life at last must lincke in that same knot.

Eftsoones there was presented to her eye xxiv
A comely knight, all arm'd in complet wize,
Through whose bright ventayle lifted vp on hye
His manly face, that did his foes agrize,
And friends to termes of gentle truce entize,
Lookt foorth, as *Phœbus* face out of the east,
Betwixt two shadie mountaines doth arize;
Portly his person was, and much increast
Through his Heroicke grace, and honorable gest.

His crest was couered with a couchant Hound, xxv
And all his armour seem'd of antique mould,
But wondrous massie and assured sound,
And round about yfretted all with gold,
In which there written was with cyphers old,
Achilles armes, which Arthegall did win.
And on his shield enueloped seuenfold
He bore a crowned litle Ermilin,
That deckt the azure field with her faire pouldred skin.

The Damzell well did vew his personage, xxvi
And liked well, ne further fastned not,
But went her way; ne her vnguilty age
Did weene, vnwares, that her vnlucky lot
Lay hidden in the bottome of the pot;
Of hurt vnwist most daunger doth redound:
But the false Archer, which that arrow shot
So slyly, that she did not feele the wound,
Did smyle full smoothly at her weetlesse wofull stound.

Thenceforth the feather in her loftie crest, xxvii
Ruffed of loue, gan lowly to auaile,
And her proud portance, and her princely gest,
With which she earst tryumphed, now did quaile:
Sad, solemne, sowre, and full of fancies fraile
She woxe; yet wist she neither how, nor why,
She wist not, silly Mayd, what she did aile,
Yet wist, she was not well at ease perdy,
Yet thought it was not loue, but some melancholy.

So soone as Night had with her pallid hew xxviii
Defast the beautie of the shining sky,
And reft from men the worlds desired vew,
She with her Nourse adowne to sleepe did lye;
But sleepe full farre away from her did fly:
In stead thereof sad sighes, and sorrowes deepe
Kept watch and ward about her warily,
That nought she did but wayle, and often steepe
Her daintie couch with teares, which closely she did weepe.

And if that any drop of slombring rest xxix
Did chaunce to still into her wearie spright,
When feeble nature felt her selfe opprest,
Streight way with dreames, and with fantasticke sight
Of dreadfull things the same was put to flight,
That oft out of her bed she did astart,
As one with vew of ghastly feends affright:
Tho gan she to renew her former smart,
And thinke of that faire visage, written in her hart.

One night, when she was tost with such vnrest, xxx
Her aged Nurse, whose name was *Glauce* hight,
Feeling her leape out of her loathed nest,
Betwixt her feeble armes her quickly keight,
And downe againe in her warme bed her dight;
Ah my deare daughter, ah my dearest dread,
What vncouth fit (said she) what euill plight
Hath thee opprest, and with sad drearyhead
Chaunged thy liuely cheare, and liuing made thee dead?

For not of nought these suddeine ghastly feares xxxi
All night afflict thy naturall repose,
And all the day, when as thine equall peares
Their fit disports with faire delight doe chose,
Thou in dull corners doest thy selfe inclose,
Ne tastest Princes pleasures, ne doest spred
Abroad thy fresh youthes fairest flowre, but lose
Both leafe and fruit, both too vntimely shed,
As one in wilfull bale for euer buried.

The time, that mortall men their weary cares xxxii
Do lay away, and all wilde beastes do rest,
And euery riuer eke his course forbeares,
Then doth this wicked euill thee infest,
And riue with thousand throbs thy thrilled brest;
Like an huge *Aetn'* of deepe engulfed griefe,
Sorrow is heaped in thy hollow chest,
Whence forth it breakes in sighes and anguish rife,
As smoke and sulphure mingled with confused strife.

Aye me, how much I feare, least loue it bee; xxxiii
But if that loue it be, as sure I read
By knowen signes and passions, which I see,
Be it worthy of thy race and royall sead,
Then I auow by this most sacred head
Of my deare foster child, to ease thy griefe,
And win thy will: Therefore away doe dread;
For death nor daunger from thy dew reliefe
Shall me debarre, tell me therefore my liefest liefe.

So hauing said, her twixt her armes twaine xxxiv
She straightly straynd, and colled tenderly,
And euery trembling ioynt, and euery vaine
She softly felt, and rubbed busily,
To doe the frosen cold away to fly;
And her faire deawy eies with kisses deare
She oft did bath, and oft againe did dry;
And euer her importund, not to feare
To let the secret of her hart to her appeare.

The Damzell pauzd, and then thus fearefully; xxxv
Ah Nurse, what needeth thee to eke my paine?
Is not enough, that I alone doe dye,
But it must doubled be with death of twaine?
For nought for me but death there doth remaine.
O daughter deare (said she) despaire no whit;
For neuer sore, but might a salue obtaine:
That blinded God, which hath ye blindly smit,
Another arrow hath your louers hart to hit.

But mine is not (quoth she) like others wound; xxxvi
For which no reason can find remedy.
Was neuer such, but mote the like be found,
(Said she) and though no reason may apply
Salue to your sore, yet loue can higher stye,
Then reasons reach, and oft hath wonders donne.
But neither God of loue, nor God of sky
Can doe (said she) that, which cannot be donne.
Things oft impossible (quoth she) seeme, ere begonne.

These idle words (said she) doe nought asswage xxxvii
My stubborne smart, but more annoyance breed,
For no no vsuall fire, no vsuall rage
It is, O Nurse, which on my life doth feed,
And suckes the bloud, which from my hart doth bleed.
But since thy faithfull zeale lets me not hyde
My crime, (if crime it be) I will it reed.
Nor Prince, nor pere it is, whose loue hath gryde
My feeble brest of late, and launched this wound wyde.

Nor man it is, nor other liuing wight; xxxviii
For then some hope I might vnto me draw,
But th'only shade and semblant of a knight,
Whose shape or person yet I neuer saw,
Hath me subiected to loues cruell law:
The same one day, as me misfortune led,
I in my fathers wondrous mirrhour saw,
And pleased with that seeming goodly-hed,
Vnwares the hidden hooke with baite I swallowed.

Sithens it hath infixed faster hold xxxix
Within my bleeding bowels, and so sore
Now ranckleth in this same fraile fleshly mould,
That all mine entrailes flow with poysnous gore,
And th'vlcer groweth daily more and more;
Ne can my running sore find remedie,
Other then my hard fortune to deplore,
And languish as the leafe falne from the tree,
Till death make one end of my dayes and miserie.

xl

Daughter (said she) what need ye be dismayd,
Or why make ye such Monster of your mind?
Of much more vncouth thing I was affrayd;
Of filthy lust, contrarie vnto kind:
But this affection nothing straunge I find;
For who with reason can you aye reproue,
To loue the semblant pleasing most your mind,
And yield your heart, whence ye cannot remoue?
No guilt in you, but in the tyranny of loue.

xli

Not so th'*Arabian Myrrhe* did set her mind;
Nor so did *Biblis* spend her pining hart,
But lou'd their natiue flesh against all kind,
And to their purpose vsed wicked art:
Yet playd *Pasiphaë* a more monstrous part,
That lou'd a Bull, and learnd a beast to bee;
Such shamefull lusts who loaths not, which depart
From course of nature and of modestie?
Sweet loue such lewdnes bands from his faire companie.

xlii

But thine my Deare (welfare thy heart my deare)
Though strange beginning had, yet fixed is
On one, that worthy may perhaps appeare;
And certes seemes bestowed not amis:
Ioy thereof haue thou and eternall blis.
With that vpleaning on her elbow weake,
Her alablaster brest she soft did kis,
Which all that while she felt to pant and quake,
As it an Earth-quake were; at last she thus bespake.

xliii

Beldame, your words doe worke me litle ease;
For though my loue be not so lewdly bent,
As those ye blame, yet may it nought appease
My raging smart, ne ought my flame relent,
But rather doth my helpelesse griefe augment.
For they, how euer shamefull and vnkind,
Yet did possesse their horrible intent:
Short end of sorrowes they thereby did find;
So was their fortune good, though wicked were their mind.

But wicked fortune mine, though mind be good, xliv
Can haue no end, nor hope of my desire,
But feed on shadowes, whiles I die for food,
And like a shadow wexe, whiles with entire
Affection, I doe languish and expire.
I fonder, then *Cephisus* foolish child,
Who hauing vewed in a fountaine shere
His face, was with the loue thereof beguild;
I fonder loue a shade, the bodie farre exild.

Nought like (quoth she) for that same wretched boy xlv
Was of himselfe the idle Paramoure;
Both loue and louer, without hope of ioy,
For which he faded to a watry flowre.
But better fortune thine, and better howre,
Which lou'st the shadow of a warlike knight;
No shadow, but a bodie hath in powre:
That bodie, wheresoeuer that it light,
May learned be by cyphers, or by Magicke might.

But if thou may with reason yet represse xlvi
The growing euill, ere it strength haue got,
And thee abandond wholly doe possesse,
Against it strongly striue, and yield thee not,
Till thou in open field adowne be smot.
But if the passion mayster thy fraile might,
So that needs loue or death must be thy lot,
Then I auow to thee, by wrong or right
To compasse thy desire, and find that loued knight.

Her chearefull words much cheard the feeble spright xlvii
Of the sicke virgin, that her downe she layd
In her warme bed to sleepe, if that she might;
And the old-woman carefully displayd
The clothes about her round with busie ayd;
So that at last a little creeping sleepe
Surprisd her sense: She therewith well apayd,
The drunken lampe downe in the oyle did steepe,
And set her by to watch, and set her by to weepe.

Earely the morrow next, before that day xlviii
His ioyous face did to the world reueale,
They both vprose and tooke their readie way
Vnto the Church, their prayers to appeale,
With great deuotion, and with litle zeale:
For the faire Damzell from the holy herse
Her loue-sicke hart to other thoughts did steale;
And that old Dame said many an idle verse,
Out of her daughters hart fond fancies to reuerse.

Returned home, the royall Infant fell xlix
Into her former fit; for why, no powre
Nor guidance of her selfe in her did dwell.
But th'aged Nurse her calling to her bowre,
Had gathered Rew, and Sauine, and the flowre
Of *Camphora,* and Calamint, and Dill,
All which she in a earthen Pot did poure,
And to the brim with Colt wood did it fill,
And many drops of milke and bloud through it did spill.

Then taking thrise three haires from off her head, l
Them trebly breaded in a threefold lace,
And round about the pots mouth, bound the thread,
And after hauing whispered a space
Certaine sad words, with hollow voice and bace,
She to the virgin said, thrise said she it;
Come daughter come, come; spit vpon my face,
Spit thrise vpon me, thrise vpon me spit;
Th'vneuen number for this businesse is most fit.

That sayd, her round about she from her turnd, li
She turned her contrarie to the Sunne,
Thrise she her turnd contrary, and returnd,
All contrary, for she the right did shunne,
And euer what she did, was streight vndonne.
So thought she to vndoe her daughters loue:
But loue, that is in gentle brest begonne,
No idle charmes so lightly may remoue,
That well can witnesse, who by triall it does proue.

lii

Ne ought it mote the noble Mayd auayle,
Ne slake the furie of her cruell flame,
But that she still did waste, and still did wayle,
That through long languour, and hart-burning brame
She shortly like a pyned ghost became,
Which long hath waited by the Stygian strond.
That when old *Glauce* saw, for feare least blame
Of her miscarriage should in her be fond,
She wist not how t'amend, nor how it to withstond.

Cant. III.

Merlin bewrayes to Britomart,
the state of Artegall.
And shewes the famous Progeny
which from them springen shall.

MOst sacred fire, that burnest mightily i
In liuing brests, ykindled first aboue,
Emongst th'eternall spheres and lamping sky,
And thence pourd into men, which men call Loue;
Not that same, which doth base affections moue
In brutish minds, and filthy lust inflame,
But that sweet fit, that doth true beautie loue,
And choseth vertue for his dearest Dame,
Whence spring all noble deeds and neuer dying fame:
Well did Antiquitie a God thee deeme, ii
That ouer mortall minds hast so great might,
To order them, as best to thee doth seeme,
And all their actions to direct aright;
The fatall purpose of diuine foresight,
Thou doest effect in destined descents,
Through deepe impression of thy secret might,
And stirredst vp th'Heroes high intents,
Which the late world admyres for wondrous moniments.
But thy dread darts in none doe triumph more, iii
Ne brauer proofe in any, of thy powre
Shew'dst thou, then in this royall Maid of yore,
Making her seeke an vnknowne Paramoure,
From the worlds end, through many a bitter stowre:
From whose two loynes thou afterwards did rayse
Most famous fruits of matrimoniall bowre,
Which through the earth haue spred their liuing prayse,
That fame in trompe of gold eternally displayes.

iv

Begin then, O my dearest sacred Dame,
Daughter of *Phœbus* and of *Memorie,*
That doest ennoble with immortall name
The warlike Worthies, from antiquitie,
In thy great volume of Eternitie:
Begin, O *Clio,* and recount from hence
My glorious Soueraines goodly auncestrie,
Till that by dew degrees and long protense,
Thou haue it lastly brought vnto her Excellence.

v

Full many wayes within her troubled mind,
Old *Glauce* cast, to cure this Ladies griefe:
Full many waies she sought, but none could find,
Nor herbes, nor charmes, nor counsell that is chiefe
And choisest med'cine for sicke harts reliefe:
For thy great care she tooke, and greater feare,
Least that it should her turne to foule repriefe,
And sore reproch, when so her father deare
Should of his dearest daughters hard misfortune heare.

vi

At last she her auisd, that he, which made
That mirrhour, wherein the sicke Damosell
So straungely vewed her straunge louers shade,
To weet, the learned *Merlin,* well could tell,
Vnder what coast of heauen the man did dwell,
And by what meanes his loue might best be wrought:
For though beyond the *Africk Ismaell,*
Or th'Indian *Peru* he were, she thought
Him forth through infinite endeuour to haue sought.

vii

Forthwith themselues disguising both in straunge
And base attyre, that none might them bewray,
To *Maridunum,* that is now by chaunge
Of name *Cayr-Merdin* cald, they tooke their way:
There the wise *Merlin* whylome wont (they say)
To make his wonne, low vnderneath the ground,
In a deepe delue, farre from the vew of day,
That of no liuing wight he mote be found,
When so he counseld with his sprights encompast round.

viii And if thou euer happen that same way
To trauell, goe to see that dreadfull place:
It is an hideous hollow caue (they say)
Vnder a rocke that lyes a litle space
From the swift *Barry*, tombling downe apace,
Emongst the woodie hilles of *Dyneuowre:*
But dare thou not, I charge, in any cace,
To enter into that same balefull Bowre,
For feare the cruell Feends should thee vnwares deuowre.

ix But standing high aloft, low lay thine eare,
And there such ghastly noise of yron chaines,
And brasen Caudrons thou shalt rombling heare,
Which thousand sprights with long enduring paines
Doe tosse, that it will stonne thy feeble braines,
And oftentimes great grones, and grieuous stounds,
When too huge toile and labour them constraines:
And oftentimes loud strokes, and ringing sounds
From vnder that deepe Rocke most horribly rebounds.

x The cause some say is this: A litle while
Before that *Merlin* dyde, he did intend,
A brasen wall in compas to compile
About *Cairmardin,* and did it commend
Vnto these Sprights, to bring to perfect end.
During which worke the Ladie of the Lake,
Whom long he lou'd, for him in hast did send,
Who thereby forst his workemen to forsake,
Them bound till his returne, their labour not to slake.

xi In the meane time through that false Ladies traine,
He was surprisd, and buried vnder beare,
Ne euer to his worke returnd againe:
Nath'lesse those feends may not their worke forbeare,
So greatly his commaundement they feare,
But there doe toyle and trauell day and night,
Vntill that brasen wall they vp doe reare:
For *Merlin* had in Magicke more insight,
Then euer him before or after liuing wight.

For he by words could call out of the sky xii
Both Sunne and Moone, and make them him obay:
The land to sea, and sea to maineland dry,
And darkesome night he eke could turne to day:
Huge hostes of men he could alone dismay,
And hostes of men of meanest things could frame,
When so him list his enimies to fray:
That to this day for terror of his fame,
The feends do quake, when any him to them does name.

And sooth, men say that he was not the sonne xiii
Of mortall Syre, or other liuing wight,
But wondrously begotten, and begonne
By false illusion of a guilefull Spright,
On a faire Ladie Nonne, that whilome hight
Matilda, daughter to *Pubidius,*
Who was the Lord of *Mathrauall* by right,
And coosen vnto king *Ambrosius:*
Whence he indued was with skill so maruellous.

They here ariuing, staid a while without, xiv
Ne durst aduenture rashly in to wend,
But of their first intent gan make new dout
For dread of daunger, which it might portend:
Vntill the hardie Mayd (with loue to frend)
First entering, the dreadfull Mage there found
Deepe busied bout worke of wondrous end,
And writing strange characters in the ground,
With which the stubborn feends he to his seruice bound.

He nought was moued at their entrance bold: xv
For of their comming well he wist afore,
Yet list them bid their businesse to vnfold,
As if ought in this world in secret store
Were from him hidden, or vnknowne of yore.
Then *Glauce* thus, Let not it thee offend,
That we thus rashly through thy darkesome dore,
Vnwares haue prest: for either fatall end,
Or other mightie cause vs two did hither send.

He bad tell on; And then she thus began. xvi
Now haue three Moones with borrow'd brothers light,
Thrice shined faire, and thrice seem'd dim and wan,
Sith a sore euill, which this virgin bright
Tormenteth, and doth plonge in dolefull plight,
First rooting tooke; but what thing it mote bee,
Or whence it sprong, I cannot read aright:
But this I read, that but if remedee
Thou her afford, full shortly I her dead shall see.

Therewith th'Enchaunter softly gan to smyle xvii
At her smooth speeches, weeting inly well,
That she to him dissembled womanish guyle,
And to her said, Beldame, by that ye tell,
More need of leach-craft hath your Damozell,
Then of my skill: who helpe may haue elsewhere,
In vaine seekes wonders out of Magicke spell.
Th'old woman wox half blanck, those words to heare;
And yet was loth to let her purpose plaine appeare.

And to him said, If any leaches skill, xviii
Or other learned meanes could haue redrest
This my deare daughters deepe engraffed ill,
Certes I should be loth thee to molest:
But this sad euill, which doth her infest,
Doth course of naturall cause farre exceed,
And housed is within her hollow brest,
That either seemes some cursed witches deed,
Or euill spright, that in her doth such torment breed.

The wisard could no lenger beare her bord, xix
But brusting forth in laughter, to her sayd;
Glauce, what needs this colourable word,
To cloke the cause, that hath it selfe bewrayd?
Ne ye faire *Britomartis,* thus arayd,
More hidden are, then Sunne in cloudy vele;
Whom thy good fortune, hauing fate obayd,
Hath hither brought, for succour to appele:
The which the powres to thee are pleased to reuele.

The doubtfull Mayd, seeing her selfe descryde, xx
Was all abasht, and her pure yuory
Into a cleare Carnation suddeine dyde;
As faire *Aurora* rising hastily,
Doth by her blushing tell, that she did lye
All night in old *Tithonus* frosen bed,
Whereof she seemes ashamed inwardly.
But her old Nourse was nought dishartened,
But vauntage made of that, which *Merlin* had ared.

And sayd, Sith then thou knowest all our griefe, xxi
(For what doest not thou know?) of grace I pray,
Pitty our plaint, and yield vs meet reliefe.
With that the Prophet still awhile did stay,
And then his spirite thus gan forth display;
Most noble Virgin, that by fatall lore
Hast learn'd to loue, let no whit thee dismay
The hard begin, that meets thee in the dore,
And with sharpe fits thy tender hart oppresseth sore.

For so must all things excellent begin, xxii
And eke enrooted deepe must be that Tree,
Whose big embodied braunches shall not lin,
Till they to heauens hight forth stretched bee.
For from thy wombe a famous Progenie
Shall spring, out of the auncient *Troian* blood,
Which shall reuiue the sleeping memorie
Of those same antique Peres, the heauens brood,
Which *Greeke* and *Asian* riuers stained with their blood.

Renowmed kings, and sacred Emperours, xxiii
Thy fruitfull Ofspring, shall from thee descend,
Braue Captaines, and most mighty warriours,
That shall their conquests through all lands extend,
And their decayed kingdomes shall amend:
The feeble Britons, broken with long warre,
They shall vpreare, and mightily defend
Against their forrein foe, that comes from farre,
Till vniuersall peace compound all ciuill iarre.

It was not, *Britomart,* thy wandring eye, xxiv
Glauncing vnwares in charmed looking glas,
But the streight course of heauenly destiny,
Led with eternall prouidence, that has
Guided thy glaunce, to bring his will to pas:
Ne is thy fate, ne is thy fortune ill,
To loue the prowest knight, that euer was.
Therefore submit thy wayes vnto his will,
And do by all dew meanes thy destiny fulfill.

But read (said *Glauce*) thou Magitian xxv
What meanes shall she out seeke, or what wayes take?
How shall she know, how shall she find the man?
Or what needs her to toyle, sith fates can make
Way for themselues, their purpose to partake?
Then *Merlin* thus; Indeed the fates are firme,
And may not shrinck, though all the world do shake:
Yet ought mens good endeuours them confirme,
And guide the heauenly causes to their constant terme.

The man whom heauens haue ordaynd to bee xxvi
The spouse of *Britomart,* is *Arthegall:*
He wonneth in the land of *Fayeree,*
Yet is no *Fary* borne, ne sib at all
To Elfes, but sprong of seed terrestriall,
And whilome by false *Faries* stolne away,
Whiles yet in infant cradle he did crall;
Ne other to himselfe is knowne this day,
But that he by an Elfe was gotten of a *Fay.*

But sooth he is the sonne of *Gorlois,* xxvii
And brother vnto *Cador* Cornish king,
And for his warlike feates renowmed is,
From where the day out of the sea doth spring,
Vntill the closure of the Euening.
From thence, him firmely bound with faithfull band,
To this his natiue soyle thou backe shalt bring,
Strongly to aide his countrey, to withstand
The powre of forrein Paynims, which inuade thy land.

Great aid thereto his mighty puissaunce, xxviii
And dreaded name shall giue in that sad day:
Where also proofe of thy prow valiaunce
Thou then shalt make, t'increase thy louers pray.
Long time ye both in armes shall beare great sway,
Till thy wombes burden thee from them do call,
And his last fate him from thee take away,
Too rathe cut off by practise criminall
Of secret foes, that him shall make in mischiefe fall.

With thee yet shall he leaue for memory xxix
Of his late puissaunce, his Image dead,
That liuing him in all actiuity
To thee shall represent. He from the head
Of his coosin *Constantius* without dread
Shall take the crowne, that was his fathers right,
And therewith crowne himselfe in th'others stead:
Then shall he issew forth with dreadfull might,
Against his Saxon foes in bloudy field to fight.

Like as a Lyon, that in drowsie caue xxx
Hath long time slept, himselfe so shall he shake,
And comming forth, shall spred his banner braue
Ouer the troubled South, that it shall make
The warlike *Mertians* for feare to quake:
Thrise shall he fight with them, and twise shall win,
But the third time shall faire accordaunce make:
And if he then with victorie can lin,
He shall his dayes with peace bring to his earthly In.

His sonne, hight *Vortipore*, shall him succeede xxxi
In kingdome, but not in felicity;
Yet shall he long time warre with happy speed,
And with great honour many battels try:
But at the last to th'importunity
Of froward fortune shall be forst to yield.
But his sonne *Malgo* shall full mightily
Auenge his fathers losse, with speare and shield,
And his proud foes discomfit in victorious field.

xxxii

Behold the man, and tell me *Britomart,*
If ay more goodly creature thou didst see;
How like a Gyaunt in each manly part
Beares he himselfe with portly maiestee,
That one of th'old *Heroes* seemes to bee:
He the six Islands, comprouinciall
In auncient times vnto great Britainee,
Shall to the same reduce, and to him call
Their sundry kings to do their homage seuerall.

xxxiii

All which his sonne *Careticus* awhile
Shall well defend, and *Saxons* powre suppresse,
Vntill a straunger king from vnknowne soyle
Arriuing, him with multitude oppresse;
Great *Gormond,* hauing with huge mightinesse
Ireland subdewd, and therein fixt his throne,
Like a swift Otter, fell through emptinesse,
Shall ouerswim the sea with many one
Of his Norueyses, to assist the Britons fone.

xxxiv

He in his furie all shall ouerrunne,
And holy Church with faithlesse hands deface,
That thy sad people vtterly fordonne,
Shall to the vtmost mountaines fly apace:
Was neuer so great wast in any place,
Nor so fowle outrage doen by liuing men:
For all thy Cities they shall sacke and race,
And the greene grasse, that groweth, they shall bren,
That euen the wild beast shall dy in starued den.

xxxv

Whiles thus thy Britons do in languour pine,
Proud *Etheldred* shall from the North arise,
Seruing th'ambitious will of *Augustine,*
And passing *Dee* with hardy enterprise,
Shall backe repulse the valiaunt *Brockwell* twise,
And *Bangor* with massacred Martyrs fill;
But the third time shall rew his foolhardise:
For *Cadwan* pittying his peoples ill,
Shall stoutly him defeat, and thousand *Saxons* kill.

But after him, *Cadwallin* mightily xxxvi
On his sonne *Edwin* all those wrongs shall wreake;
Ne shall auaile the wicked sorcery
Of false *Pellite,* his purposes to breake,
But him shall slay, and on a gallowes bleake
Shall giue th'enchaunter his vnhappy hire:
Then shall the Britons, late dismayd and weake,
From their long vassalage gin to respire,
And on their Paynim foes auenge their ranckled ire.

Ne shall he yet his wrath so mitigate, xxxvii
Till both the sonnes of *Edwin* he haue slaine,
Offricke and *Osricke,* twinnes vnfortunate,
Both slaine in battell vpon Layburne plaine,
Together with the king of *Louthiane,*
Hight *Adin*, and the king of *Orkeny*,
Both ioynt partakers of their fatall paine:
But *Penda,* fearefull of like desteny,
Shall yield him selfe his liegeman, and sweare fealty.

Him shall he make his fatall Instrument, xxxviii
T'afflict the other *Saxons* vnsubdewd;
He marching forth with fury insolent
Against the good king *Oswald,* who indewd
With heauenly powre, and by Angels reskewd,
All holding crosses in their hands on hye,
Shall him defeate withouten bloud imbrewd:
Of which, that field for endlesse memory,
Shall *Heuenfield* be cald to all posterity.

Where at *Cadwallin* wroth, shall forth issew, xxxix
And an huge hoste into Northumber lead,
With which he godly *Oswald* shall subdew,
And crowne with martyrdome his sacred head.
Whose brother *Oswin,* daunted with like dread,
With price of siluer shall his kingdome buy,
And *Penda,* seeking him adowne to tread,
Shall tread adowne, and do him fowly dye,
But shall with gifts his Lord *Cadwallin* pacify.

Then shall *Cadwallin* dye, and then the raine xl
Of *Britons* eke with him attonce shall dye;
Ne shall the good *Cadwallader* with paine,
Or powre, be hable it to remedy,
When the full time prefixt by destiny,
Shalbe expird of *Britons* regiment.
For heauen it selfe shall their successe enuy,
And them with plagues and murrins pestilent
Consume, till all their warlike puissaunce be spent.

Yet after all these sorrowes, and huge hills xli
Of dying people, during eight yeares space,
Cadwallader not yielding to his ills,
From *Armoricke,* where long in wretched cace
He liu'd, returning to his natiue place,
Shalbe by vision staid from his intent:
For th'heauens haue decreed, to displace
The *Britons,* for their sinnes dew punishment,
And to the *Saxons* ouer-giue their gouernment.

Then woe, and woe, and euerlasting woe, xlii
Be to the Briton babe, that shalbe borne,
To liue in thraldome of his fathers foe;
Late King, now captiue, late Lord, now forlorne,
The worlds reproch, the cruell victours scorne,
Banisht from Princely bowre to wastfull wood:
O who shall helpe me to lament, and mourne
The royall seed, the antique *Troian* blood,
Whose Empire lenger here, then euer any stood.

The Damzell was full deepe empassioned, xliii
Both for his griefe, and for her peoples sake,
Whose future woes so plaine he fashioned,
And sighing sore, at length him thus bespake;
Ah but will heauens fury neuer slake,
Nor vengeaunce huge relent it selfe at last?
Will not long misery late mercy make,
But shall their name for euer be defast,
And quite from of the earth their memory be rast?

xliv

Nay but the terme (said he) is limited,
That in this thraldome *Britons* shall abide,
And the iust reuolution measured,
That they as Straungers shalbe notifide.
For twise foure hundreth yeares shalbe supplide,
Ere they to former rule restor'd shalbee,
And their importune fates all satisfide:
Yet during this their most obscuritee,
Their beames shall oft breake forth, that men them faire may see.

xlv

For *Rhodoricke*, whose surname shalbe Great,
Shall of him selfe a braue ensample shew,
That Saxon kings his friendship shall intreat;
And *Howell Dha* shall goodly well indew
The saluage minds with skill of iust and trew;
Then *Griffyth Conan* also shall vp reare
His dreaded head, and the old sparkes renew
Of natiue courage, that his foes shall feare,
Least backe againe the kingdome he from them should beare.

xlvi

Ne shall the Saxons selues all peaceably
Enioy the crowne, which they from Britons wonne
First ill, and after ruled wickedly:
For ere two hundred yeares be full outronne,
There shall a Rauen far from rising Sunne,
With his wide wings vpon them fiercely fly,
And bid his faithlesse chickens ouerronne
The fruitfull plaines, and with fell cruelty,
In their auenge, tread downe the victours surquedry.

xlvii

Yet shall a third both these, and thine subdew;
There shall a Lyon from the sea-bord wood
Of *Neustria* come roring, with a crew
Of hungry whelpes, his battailous bold brood,
Whose clawes were newly dipt in cruddy blood,
That from the Daniske Tyrants head shall rend
Th'vsurped crowne, as if that he were wood,
And the spoile of the countrey conquered
Emongst his young ones shall diuide with bountyhed.

Tho when the terme is full accomplishid, xlviii
There shall a sparke of fire, which hath long-while
Bene in his ashes raked vp, and hid,
Be freshly kindled in the fruitfull Ile
Of *Mona,* where it lurked in exile;
Which shall breake forth into bright burning flame,
And reach into the house, that beares the stile
Of royall maiesty and soueraigne name;
So shall the Briton bloud their crowne againe reclame.

Thenceforth eternall vnion shall be made xlix
Betweene the nations different afore,
And sacred Peace shall louingly perswade
The warlike minds, to learne her goodly lore,
And ciuile armes to exercise no more:
Then shall a royall virgin raine, which shall
Stretch her white rod ouer the *Belgicke* shore,
And the great Castle smite so sore with all,
That it shall make him shake, and shortly learne to fall.

But yet the end is not. There *Merlin* stayd, l
As ouercomen of the spirites powre,
Or other ghastly spectacle dismayd,
That secretly he saw, yet note discoure:
Which suddein fit, and half extatick stoure
When the two fearefull women saw, they grew
Greatly confused in behauioure;
At last the fury past, to former hew
Hee turnd againe, and chearefull looks as earst did shew.

Then, when them selues they well instructed had li
Of all, that needed them to be inquird,
They both conceiuing hope of comfort glad,
With lighter hearts vnto their home retird;
Where they in secret counsell close conspird,
How to effect so hard an enterprize,
And to possesse the purpose they desird:
Now this, now that twixt them they did deuise,
And diuerse plots did frame, to maske in strange disguise.

lii

At last the Nourse in her foolhardy wit
Conceiu'd a bold deuise, and thus bespake;
Daughter, I deeme that counsell aye most fit,
That of the time doth dew aduauntage take;
Ye see that good king *Vther* now doth make
Strong warre vpon the Paynim brethren, hight
Octa and *Oza,* whom he lately brake
Beside *Cayr Verolame,* in victorious fight,
That now all *Britanie* doth burne in armes bright.

liii

That therefore nought our passage may empeach,
Let vs in feigned armes our selues disguize,
And our weake hands (whom need new strength shall teach)
The dreadfull speare and shield to exercize:
Ne certes daughter that same warlike wize
I weene, would you misseeme; for ye bene tall,
And large of limbe, t'atchieue an hard emprize,
Ne ought ye want, but skill, which practize small
Will bring, and shortly make you a mayd Martiall.

liv

And sooth, it ought your courage much inflame,
To heare so often, in that royall hous,
From whence to none inferiour ye came,
Bards tell of many women valorous
Which haue full many feats aduenturous
Performd, in paragone of proudest men:
The bold *Bunduca,* whose victorious
Exploits made *Rome* to quake, stout *Guendolen,*
Renowmed *Martia,* and redoubted *Emmilen.*

lv

And that, which more then all the rest may sway,
Late dayes ensample, which these eyes beheld,
In the last field before *Meneuia*
Which *Vther* with those forrein Pagans held,
I saw a *Saxon* Virgin, the which feld
Great *Vlfin* thrise vpon the bloudy plaine,
And had not *Carados* her hand withheld
From rash reuenge, she had him surely slaine,
Yet *Carados* himselfe from her escapt with paine.

lvi

Ah read, (quoth *Britomart*) how is she hight?
Faire *Angela* (quoth she) men do her call,
No whit lesse faire, then terrible in fight:
She hath the leading of a Martiall
And mighty people, dreaded more then all
The other *Saxons,* which do for her sake
And loue, themselues of her name *Angles* call.
Therefore faire Infant her ensample make
Vnto thy selfe, and equall courage to thee take.

lvii

Her harty words so deepe into the mynd
Of the young Damzell sunke, that great desire
Of warlike armes in her forthwith they tynd,
And generous stout courage did inspire,
That she resolu'd, vnweeting to her Sire,
Aduent'rous knighthood on her selfe to don,
And counseld with her Nourse, her Maides attire
To turne into a massy habergeon,
And bad her all things put in readinesse anon.

lviii

Th'old woman nought, that needed, did omit;
But all things did conueniently puruay:
It fortuned (so time their turne did fit)
A band of Britons ryding on forray
Few dayes before, had gotten a great pray
Of Saxon goods, emongst the which was seene
A goodly Armour, and full rich aray,
Which long'd to *Angela,* the Saxon Queene,
All fretted round with gold, and goodly well beseene.

lix

The same, with all the other ornaments,
King *Ryence* caused to be hanged hy
In his chiefe Church, for endlesse moniments
Of his successe and gladfull victory:
Of which her selfe auising readily,
In th'euening late old *Glauce* thither led
Faire *Britomart,* and that same Armory
Downe taking, her therein appareled,
Well as she might, and with braue bauldrick garnished.

Beside those armes there stood a mighty speare, lx
Which *Bladud* made by Magick art of yore,
And vsd the same in battell aye to beare;
Sith which it had bin here preseru'd in store,
For his great vertues proued long afore:
For neuer wight so fast in sell could sit,
But him perforce vnto the ground it bore:
Both speare she tooke, and shield, which hong by it:
Both speare and shield of great powre, for her purpose fit.

Thus when she had the virgin all arayd, lxi
Another harnesse, which did hang thereby,
About her selfe she dight, that the young Mayd
She might in equall armes accompany,
And as her Squire attend her carefully:
Tho to their ready Steeds they clombe full light,
And through back wayes, that none might them espy,
Couered with secret cloud of silent night,
Themselues they forth conuayd, and passed forward right.

Ne rested they, till that to Faery lond lxii
They came, as *Merlin* them directed late:
Where meeting with this *Redcrosse* knight, she fond
Of diuerse things discourses to dilate,
But most of *Arthegall,* and his estate.
At last their wayes so fell, that they mote part:
Then each to other well affectionate,
Friendship professed with vnfained hart,
The *Redcrosse* knight diuerst, but forth rode *Britomart.*

Cant. IIII.

Bold Marinell of Britomart,
Is throwne on the Rich strond:
Faire Florimell of Arthur is
Long followed, but not fond.

i

WHere is the Antique glory now become,
That whilome wont in women to appeare?
Where be the braue atchieuements doen by some?
Where be the battels, where the shield and speare,
And all the conquests, which them high did reare,
That matter made for famous Poets verse,
And boastfull men so oft abasht to heare?
Bene they all dead, and laid in dolefull herse?
Or doen they onely sleepe, and shall againe reuerse?

ii

If they be dead, then woe is me therefore:
But if they sleepe, O let them soone awake:
For all too long I burne with enuy sore,
To heare the warlike feates, which *Homere* spake
Of bold *Penthesilee,* which made a lake
Of *Greekish* bloud so oft in *Troian* plaine;
But when I read, how stout *Debora* strake
Proud *Sisera,* and how *Camill'* hath slaine
The huge *Orsilochus,* I swell with great disdaine.

iii

Yet these, and all that else had puissaunce,
Cannot with noble *Britomart* compare,
Aswell for glory of great valiaunce,
As for pure chastitie and vertue rare,
That all her goodly deeds do well declare.
Well worthy stock, from which the branches sprong,
That in late yeares so faire a blossome bare,
As thee, O Queene, the matter of my song,
Whose lignage from this Lady I deriue along.

Who when through speaches with the *Redcrosse* knight, iv
She learned had th'estate of *Arthegall,*
And in each point her selfe informd aright,
A friendly league of loue perpetuall
She with him bound, and *Congé* tooke withall.
Then he forth on his iourney did proceede,
To seeke aduentures, which mote him befall,
And win him worship through his warlike deed,
Which alwayes of his paines he made the chiefest meed.

But *Britomart* kept on her former course, v
Ne euer dofte her armes, but all the way
Grew pensiue through that amorous discourse,
By which the *Redcrosse* knight did earst display
Her louers shape, and cheualrous aray;
A thousand thoughts she fashioned in her mind,
And in her feigning fancie did pourtray
Him such, as fittest she for loue could find,
Wise, warlike, personable, curteous, and kind.

With such selfe-pleasing thoughts her wound she fed, vi
And thought so to beguile her grieuous smart;
But so her smart was much more grieuous bred,
And the deepe wound more deepe engord her hart,
That nought but death her dolour mote depart.
So forth she rode without repose or rest,
Searching all lands and each remotest part,
Following the guidaunce of her blinded guest,
Till that to the sea-coast at length she her addrest.

There she alighted from her light-foot beast, vii
And sitting downe vpon the rocky shore,
Bad her old Squire vnlace her lofty creast;
Tho hauing vewd a while the surges hore,
That gainst the craggy clifts did loudly rore,
And in their raging surquedry disdaynd,
That the fast earth affronted them so sore,
And their deuouring couetize restraynd,
Thereat she sighed deepe, and after thus complaynd.

Huge sea of sorrow, and tempestuous griefe, viii
Wherein my feeble barke is tossed long,
Far from the hoped hauen of reliefe,
Why do thy cruell billowes beat so strong,
And thy moyst mountaines each on others throng,
Threatning to swallow vp my fearefull life?
O do thy cruell wrath and spightfull wrong
At length allay, and stint thy stormy strife,
Which in these troubled bowels raignes, and rageth rife.

For else my feeble vessell crazd, and crackt ix
Through thy strong buffets and outrageous blowes,
Cannot endure, but needs it must be wrackt
On the rough rocks, or on the sandy shallowes,
The whiles that loue it steres, and fortune rowes;
Loue my lewd Pilot hath a restlesse mind
And fortune Boteswaine no assuraunce knowes,
But saile withouten starres, gainst tide and wind:
How can they other do, sith both are bold and blind?

Thou God of winds, that raignest in the seas, x
That raignest also in the Continent,
At last blow vp some gentle gale of ease,
The which may bring my ship, ere it be rent,
Vnto the gladsome port of her intent:
Then when I shall my selfe in safety see,
A table for eternall moniment
Of thy great grace, and my great ieopardee,
Great *Neptune,* I auow to hallow vnto thee.

Then sighing softly sore, and inly deepe, xi
She shut vp all her plaint in priuy griefe;
For her great courage would not let her weepe,
Till that old *Glauce* gan with sharpe repriefe,
Her to restraine, and giue her good reliefe,
Through hope of those, which *Merlin* had her told
Should of her name and nation be chiefe,
And fetch their being from the sacred mould
Of her immortal wombe, to be in heauen enrold.

xii

Thus as she her recomforted, she spyde,
Where farre away one all in armour bright,
With hastie gallop towards her did ryde;
Her dolour soone she ceast, and on her dight
Her Helmet, to her Courser mounting light:
Her former sorrow into suddein wrath,
Both coosen passions of distroubled spright,
Conuerting, forth she beates the dustie path;
Loue and despight attonce her courage kindled hath.

xiii

As when a foggy mist hath ouercast
The face of heauen, and the cleare aire engrost,
The world in darkenesse dwels, till that at last
The watry Southwinde from the seabord cost
Vpblowing, doth disperse the vapour lo'st,
And poures it selfe forth in a stormy showre;
So the faire *Britomart* hauing disclo'st
Her clowdy care into a wrathfull stowre,
The mist of griefe dissolu'd, did into vengeance powre.

xiv

Eftsoones her goodly shield addressing faire,
That mortall speare she in her hand did take,
And vnto battell did her selfe prepaire.
The knight approching, sternely her bespake;
Sir knight, that doest thy voyage rashly make
By this forbidden way in my despight,
Ne doest by others death ensample take,
I read thee soone retyre, whiles thou hast might,
Least afterwards it be too late to take thy flight.

xv

Ythrild with deepe disdaine of his proud threat,
She shortly thus; Fly they, that need to fly;
Words fearen babes. I meane not thee entreat
To passe; but maugre thee will passe or dy.
Ne lenger stayd for th'other to reply,
But with sharpe speare the rest made dearly knowne.
Strongly the straunge knight ran, and sturdily
Strooke her full on the brest, that made her downe
Decline her head, and touch her crouper with her crowne.

But she againe him in the shield did smite xvi
With so fierce furie and great puissaunce,
That through his threesquare scuchin percing quite,
And through his mayled hauberque, by mischaunce
The wicked steele through his left side did glaunce;
Him so transfixed she before her bore
Beyond his croupe, the length of all her launce,
Till sadly soucing on the sandie shore,
He tombled on an heape, and wallowd in his gore.

Like as the sacred Oxe, that carelesse stands, xvii
With gilden hornes, and flowry girlonds crownd,
Proud of his dying honor and deare bands,
Whiles th'altars fume with frankincense arownd,
All suddenly with mortall stroke astownd,
Doth groueling fall, and with his streaming gore
Distaines the pillours, and the holy grownd,
And the faire flowres, that decked him afore;
So fell proud *Marinell* vpon the pretious shore.

The martiall Mayd stayd not him to lament, xviii
But forward rode, and kept her readie way
Along the strond, which as she ouer-went,
She saw bestrowed all with rich aray
Of pearles and pretious stones of great assay,
And all the grauell mixt with golden owre;
Whereat she wondred much, but would not stay
For gold, or perles, or pretious stones an howre,
But them despised all; for all was in her powre.

Whiles thus he lay in deadly stonishment, xix
Tydings hereof came to his mothers eare;
His mother was the blacke-browd *Cymoent,*
The daughter of great *Nereus,* which did beare
This warlike sonne vnto an earthly peare,
The famous *Dumarin;* who on a day
Finding the Nymph a sleepe in secret wheare,
As he by chaunce did wander that same way,
Was taken with her loue, and by her closely lay.

There he this knight of her begot, whom borne xx
She of his father *Marinell* did name,
And in a rocky caue as wight forlorne,
Long time she fostred vp, till he became
A mightie man at armes, and mickle fame
Did get through great aduentures by him donne:
For neuer man he suffred by that same
Rich strond to trauell, whereas he did wonne,
But that he must do battell with the Sea-nymphes sonne.

An hundred knights of honorable name xxi
He had subdew'd, and them his vassals made,
That through all Farie lond his noble fame
Now blazed was, and feare did all inuade,
That none durst passen through that perilous glade.
And to aduance his name and glorie more,
Her Sea-god syre she dearely did perswade,
T'endow her sonne with threasure and rich store,
Boue all the sonnes, that were of earthly wombes ybore.

The God did graunt his daughters deare demaund, xxii
To doen his Nephew in all riches flow;
Eftsoones his heaped waues he did commaund,
Out of their hollow bosome forth to throw
All the huge threasure, which the sea below
Had in his greedie gulfe deuoured deepe,
And him enriched through the ouerthrow
And wreckes of many wretches, which did weepe,
And often waile their wealth, which he from them did keepe.

Shortly vpon that shore there heaped was, xxiii
Exceeding riches and all pretious things,
The spoyle of all the world, that it did pas
The wealth of th'East, and pompe of *Persian* kings;
Gold, amber, yuorie, perles, owches, rings,
And all that else was pretious and deare,
The sea vnto him voluntary brings,
That shortly he a great Lord did appeare,
As was in all the lond of Faery, or elsewheare.

Thereto he was a doughtie dreaded knight, xxiv
Tryde often to the scath of many deare,
That none in equall armes him matchen might;
The which his mother seeing, gan to feare
Least his too haughtie hardines might reare
Some hard mishap, in hazard of his life:
For thy she oft him counseld to forbeare
The bloudie battell, and to stirre vp strife,
But after all his warre, to rest his wearie knife.

And for his more assurance, she inquir'd xxv
One day of *Proteus* by his mightie spell,
(For *Proteus* was with prophecie inspir'd)
Her deare sonnes destinie to her to tell,
And the sad end of her sweet *Marinell.*
Who through foresight of his eternall skill,
Bad her from womankind to keepe him well:
For of a woman he should haue much ill,
A virgin strange and stout him should dismay, or kill.

For thy she gaue him warning euery day, xxvi
The loue of women not to entertaine;
A lesson too too hard for liuing clay,
From loue in course of nature to refraine:
Yet he his mothers lore did well retaine,
And euer from faire Ladies loue did fly;
Yet many Ladies faire did oft complaine,
That they for loue of him would algates dy:
Dy, who so list for him, he was loues enimy.

But ah, who can deceiue his destiny, xxvii
Or weene by warning to auoyd his fate?
That when he sleepes in most security,
And safest seemes, him soonest doth amate,
And findeth dew effect or soone or late.
So feeble is the powre of fleshly arme.
His mother bad him womens loue to hate,
For she of womans force did feare no harme;
So weening to haue arm'd him, she did quite disarme.

This was that woman, this that deadly wound, xxviii
That *Proteus* prophecide should him dismay,
The which his mother vainely did expound,
To be hart-wounding loue, which should assay
To bring her sonne vnto his last decay.
So tickle be the termes of mortall state,
And full of subtile sophismes, which do play
With double senses, and with false debate,
T'approue the vnknowen purpose of eternall fate.

Too true the famous *Marinell* it fownd, xxix
Who through late triall, on that wealthy Strond
Inglorious now lies in senselesse swownd,
Through heauy stroke of *Britomartis* hond.
Which when his mother deare did vnderstond,
And heauy tydings heard, whereas she playd
Amongst her watry sisters by a pond,
Gathering sweet daffadillyes, to haue made
Gay girlonds, from the Sun their forheads faire to shade;

Eftsoones both flowres and girlonds farre away xxx
She flong, and her faire deawy lockes yrent,
To sorrow huge she turnd her former play,
And gamesom merth to grieuous dreriment:
She threw her selfe downe on the Continent,
Ne word did speake, but lay as in a swowne,
Whiles all her sisters did for her lament,
With yelling outcries, and with shrieking sowne;
And euery one did teare her girlond from her crowne.

Soone as she vp out of her deadly fit xxxi
Arose, she bad her charet to be brought,
And all her sisters, that with her did sit,
Bad eke attonce their charets to be sought;
Tho full of bitter griefe and pensiue thought,
She to her wagon clombe; clombe all the rest,
And forth together went, with sorrow fraught.
The waues obedient to their beheast,
Them yielded readie passage, and their rage surceast.

Great *Neptune* stood amazed at their sight, xxxii
Whiles on his broad round backe they softly slid
And eke himselfe mournd at their mournfull plight,
Yet wist not what their wailing ment, yet did
For great compassion of their sorrow, bid
His mightie waters to them buxome bee:
Eftsoones the roaring billowes still abid,
And all the griesly Monsters of the See
Stood gaping at their gate, and wondred them to see.

A teme of Dolphins raunged in aray, xxxiii
Drew the smooth charet of sad *Cymoent;*
They were all taught by *Triton,* to obay
To the long raynes, at her commaundement:
As swift as swallowes, on the waues they went,
That their broad flaggie finnes no fome did reare,
Ne bubbling roundell they behind them sent;
The rest of other fishes drawen weare,
Which with their finny oars the swelling sea did sheare.

Soone as they bene arriu'd vpon the brim xxxiv
Of the *Rich strond*, their charets they forlore,
And let their temed fishes softly swim
Along the margent of the fomy shore,
Least they their finnes should bruze, and surbate sore
Their tender feet vpon the stony ground:
And comming to the place, where all in gore
And cruddy bloud enwallowed they found
The lucklesse *Marinell,* lying in deadly swound;

His mother swowned thrise, and the third time xxxv
Could scarce recouered be out of her paine;
Had she not bene deuoyd of mortall slime,
She should not then haue bene reliu'd againe,
But soone as life recouered had the raine,
She made so piteous mone and deare wayment,
That the hard rocks could scarse from teares refraine,
And all her sister Nymphes with one consent
Supplide her sobbing breaches with sad complement.

Deare image of my selfe (she said) that is, xxxvi
The wretched sonne of wretched mother borne,
Is this thine high aduauncement, O is this
Th'immortall name, with which thee yet vnborne
Thy Gransire *Nereus* promist to adorne?
Now lyest thou of life and honor reft;
Now lyest thou a lumpe of earth forlorne,
Ne of thy late life memory is left,
Ne can thy irreuocable destiny be weft?

Fond *Proteus,* father of false prophecis, xxxvii
And they more fond, that credit to thee giue,
Not this the worke of womans hand ywis,
That so deepe wound through these deare members driue.
I feared loue: but they that loue do liue,
But they that die, doe neither loue nor hate.
Nath'lesse to thee thy folly I forgiue,
And to my selfe, and to accursed fate
The guilt I doe ascribe: deare wisedome bought too late.

O what auailes it of immortall seed xxxviii
To beene ybred and neuer borne to die?
Farre better I it deeme to die with speed,
Then waste in woe and wailefull miserie.
Who dyes the vtmost dolour doth abye,
But who that liues, is left to waile his losse:
So life is losse, and death felicitie.
Sad life worse then glad death: and greater crosse
To see friends graue, then dead the graue selfe to engrosse.

But if the heauens did his dayes enuie, xxxix
And my short blisse maligne, yet mote they well
Thus much afford me, ere that he did die
That the dim eyes of my deare *Marinell*
I mote haue closed, and him bed farewell,
Sith other offices for mother meet
They would not graunt.
Yet maulgre them farewell, my sweetest sweet;
Farewell my sweetest sonne, sith we no more shall meet.

Thus when they all had sorrowed their fill, xl
They softly gan to search his griesly wound:
And that they might him handle more at will,
They him disarm'd, and spredding on the ground
Their watchet mantles frindgd with siluer round,
They softly wipt away the gelly blood
From th'orifice; which hauing well vpbound,
They pourd in soueraine balme, and Nectar good,
Good both for earthly med'cine, and for heauenly food.

Tho when the lilly handed *Liagore,* xli
(This *Liagore* whylome had learned skill
In leaches craft, by great *Appolloes* lore,
Sith her whylome vpon high *Pindus* hill,
He loued, and at last her wombe did fill
With heauenly seed, whereof wise *Pæon* sprong)
Did feele his pulse, she knew there staied still
Some litle life his feeble sprites emong;
Which to his mother told, despeire she from her flong.

Tho vp him taking in their tender hands, xlii
They easily vnto her charet beare:
Her teme at her commaundement quiet stands,
Whiles they the corse into her wagon reare,
And strow with flowres the lamentable beare:
Then all the rest into their coches clim,
And through the brackish waues their passage sheare;
Vpon great *Neptunes* necke they softly swim,
And to her watry chamber swiftly carry him.

Deepe in the bottome of the sea, her bowre xliii
Is built of hollow billowes heaped hye,
Like to thicke cloudes, that threat a stormy showre,
And vauted all within, like to the sky,
In which the Gods do dwell eternally:
There they him laid in easie couch well dight;
And sent in haste for *Tryphon*, to apply
Salues to his wounds, and medicines of might:
For *Tryphon* of sea gods the soueraine leach is hight.

The whiles the *Nymphes* sit all about him round, xliv
Lamenting his mishap and heauy plight;
And oft his mother vewing his wide wound,
Cursed the hand, that did so deadly smight
Her dearest sonne, her dearest harts delight.
But none of all those curses ouertooke
The warlike Maid, th'ensample of that might,
But fairely well she thriu'd, and well did brooke
Her noble deeds, ne her right course for ought forsooke.

Yet did false *Archimage* her still pursew, xlv
To bring to passe his mischieuous intent,
Now that he had her singled from the crew
Of courteous knights, the Prince, and Faery gent,
Whom late in chace of beautie excellent
She left, pursewing that same foster strong;
Of whose foule outrage they impatient,
And full of fiery zeale, him followed long,
To reskew her from shame, and to reuenge her wrong.

Through thick and thin, through mountaines and through xlvi
Those two great champions did attonce pursew (plains,
The fearefull damzell, with incessant paines:
Who from them fled, as light-foot hare from vew
Of hunter swift, and sent of houndes trew.
At last they came vnto a double way,
Where, doubtfull which to take, her to reskew,
Themselues they did dispart, each to assay,
Whether more happie were, to win so goodly pray.

But *Timias,* the Princes gentle Squire, xlvii
That Ladies loue vnto his Lord forlent,
And with proud enuy, and indignant ire,
After that wicked foster fiercely went.
So beene they three three sundry wayes ybent.
But fairest fortune to the Prince befell,
Whose chaunce it was, that soone he did repent,
To take that way, in which that Damozell
Was fled afore, affraid of him, as feend of hell.

xlviii

At last of her farre off he gained vew:
Then gan he freshly pricke his fomy steed,
And euer as he nigher to her drew,
So euermore he did increase his speed,
And of each turning still kept warie heed:
Aloud to her he oftentimes did call,
To doe away vaine doubt, and needlesse dreed:
Full myld to her he spake, and oft let fall
Many meeke wordes, to stay and comfort her withall.

xlix

But nothing might relent her hastie flight;
So deepe the deadly feare of that foule swaine
Was earst impressed in her gentle spright:
Like as a fearefull Doue, which through the raine,
Of the wide aire her way does cut amaine,
Hauing farre off espyde a Tassell gent,
Which after her his nimble wings doth straine,
Doubleth her haste for feare to be for-hent,
And with her pineons cleaues the liquid firmament.

l

With no lesse haste, and eke with no lesse dreed,
That fearefull Ladie fled from him, that ment
To her no euill thought, nor euill deed;
Yet former feare of being fowly shent,
Carried her forward with her first intent:
And though oft looking backward, well she vewd,
Her selfe freed from that foster insolent,
And that it was a knight, which now her sewd,
Yet she no lesse the knight feard, then that villein rude.

li

His vncouth shield and straunge armes her dismayd,
Whose like in Faery lond were seldome seene,
That fast she from him fled, no lesse affrayd,
Then of wilde beastes if she had chased beene:
Yet he her followd still with courage keene,
So long that now the golden *Hesperus*
Was mounted high in top of heauen sheene,
And warnd his other brethren ioyeous,
To light their blessed lamps in *Ioues* eternall hous.

All suddenly dim woxe the dampish ayre, lii
And griesly shadowes couered heauen bright,
That now with thousand starres was decked fayre;
Which when the Prince beheld, a lothfull sight,
And that perforce, for want of lenger light,
He mote surcease his suit, and lose the hope
Of his long labour, he gan fowly wyte
His wicked fortune, that had turnd aslope,
And cursed night, that reft from him so goodly scope.

Tho when her wayes he could no more descry, liii
But to and fro at disauenture strayd;
Like as a ship, whose Lodestarre suddenly
Couered with cloudes, her Pilot hath dismayd;
His wearisome pursuit perforce he stayd,
And from his loftie steed dismounting low,
Did let him forage. Downe himselfe he layd
Vpon the grassie ground, to sleepe a throw;
The cold earth was his couch, the hard steele his pillow.

But gentle Sleepe enuyde him any rest; liv
In stead thereof sad sorrow, and disdaine
Of his hard hap did vexe his noble brest,
And thousand fancies bet his idle braine
With their light wings, the sights of semblants vaine:
Oft did he wish, that Lady faire mote bee
His Faery Queene, for whom he did complaine:
Or that his Faery Queene were such, as shee:
And euer hastie Night he blamed bitterlie.

Night thou foule Mother of annoyance sad, lv
Sister of heauie death, and nourse of woe,
Which wast begot in heauen, but for thy bad
And brutish shape thrust downe to hell below,
Where by the grim floud of *Cocytus* slow
Thy dwelling is, in *Herebus* blacke hous,
(Blacke *Herebus* thy husband is the foe
Of all the Gods) where thou vngratious,
Halfe of thy dayes doest lead in horrour hideous.

What had th'eternall Maker need of thee, lvi
The world in his continuall course to keepe,
That doest all things deface, ne lettest see
The beautie of his worke? Indeed in sleepe
The slouthfull bodie, that doth loue to steepe
His lustlesse limbes, and drowne his baser mind,
Doth praise thee oft, and oft from *Stygian* deepe
Calles thee, his goddesse in his error blind,
And great Dame Natures handmaide, chearing euery kind.

But well I wote, that to an heauy hart lvii
Thou art the root and nurse of bitter cares,
Breeder of new, renewer of old smarts:
In stead of rest thou lendest rayling teares,
In stead of sleepe thou sendest troublous feares,
And dreadfull visions, in the which aliue
The drearie image of sad death appeares:
So from the wearie spirit thou doest driue
Desired rest, and men of happinesse depriue.

Vnder thy mantle blacke there hidden lye, lviii
Light-shonning theft, and traiterous intent,
Abhorred bloudshed, and vile felony,
Shamefull deceipt, and daunger imminent;
Foule horror, and eke hellish dreriment:
All these I wote in thy protection bee,
And light doe shonne, for feare of being shent:
For light ylike is loth'd of them and thee,
And all that lewdnesse loue, doe hate the light to see.

For day discouers all dishonest wayes, lix
And sheweth each thing, as it is indeed:
The prayses of high God he faire displayes,
And his large bountie rightly doth areed.
Dayes dearest children be the blessed seed,
Which darknesse shall subdew, and heauen win:
Truth is his daughter; he her first did breed,
Most sacred virgin, without spot of sin.
Our life is day, but death with darknesse doth begin.

O when will day then turne to me againe, lx
And bring with him his long expected light?
O *Titan,* haste to reare thy ioyous waine:
Speed thee to spred abroad thy beames bright,
And chase away this too long lingring night,
Chase her away, from whence she came, to hell.
She, she it is, that hath me done despight:
There let her with the damned spirits dwell,
And yeeld her roome to day, that can it gouerne well.

Thus did the Prince that wearie night outweare, lxi
In restlesse anguish and vnquiet paine:
And earely, ere the morrow did vpreare
His deawy head out of the *Ocean* maine,
He vp arose, as halfe in great disdaine,
And clombe vnto his steed. So forth he went,
With heauie looke and lumpish pace, that plaine
In him bewraid great grudge and maltalent:
His steed eke seem'd t'apply his steps to his intent.

Cant. V.

Prince Arthur heares of Florimell:
three fosters Timias wound,
Belphebe finds him almost dead,
and reareth out of sownd.

WOnder it is to see, in diuerse minds, i
How diuersly loue doth his pageants play,
And shewes his powre in variable kinds:
The baser wit, whose idle thoughts alway
Are wont to cleaue vnto the lowly clay,
It stirreth vp to sensuall desire,
And in lewd slouth to wast his carelesse day:
But in braue sprite it kindles goodly fire,
That to all high desert and honour doth aspire.

Ne suffereth it vncomely idlenesse, ii
In his free thought to build her sluggish nest:
Ne suffereth it thought of vngentlenesse,
Euer to creepe into his noble brest,
But to the highest and the worthiest
Lifteth it vp, that else would lowly fall:
It lets not fall, it lets it not to rest:
It lets not scarse this Prince to breath at all,
But to his first poursuit him forward still doth call.

Who long time wandred through the forrest wyde, iii
To finde some issue thence, till that at last
He met a Dwarfe, that seemed terrifyde
With some late perill, which he hardly past,
Or other accident, which him aghast;
Of whom he asked, whence he lately came,
And whither now he trauelled so fast:
For sore he swat, and running through that same
Thicke forrest, was bescratcht, and both his feet nigh lame.

Panting for breath, and almost out of hart, iv
The Dwarfe him answerd, Sir, ill mote I stay
To tell the same. I lately did depart
From Faery court, where I haue many a day
Serued a gentle Lady of great sway,
And high accompt through out all Elfin land,
Who lately left the same, and tooke this way:
Her now I seeke, and if ye vnderstand
Which way she fared hath, good Sir tell out of hand.

What mister wight (said he) and how arayd? v
Royally clad (quoth he) in cloth of gold,
As meetest may beseeme a noble mayd;
Her faire lockes in rich circlet be enrold,
A fairer wight did neuer Sunne behold,
And on a Palfrey rides more white then snow,
Yet she her selfe is whiter manifold:
The surest signe, whereby ye may her know,
Is, that she is the fairest wight aliue, I trow.

Now certes swaine (said he) such one I weene, vi
Fast flying through this forest from her fo,
A foule ill fauoured foster, I haue seene;
Her selfe, well as I might, I reskewd tho,
But could not stay; so fast she did foregoe,
Carried away with wings of speedy feare.
Ah dearest God (quoth he) that is great woe,
And wondrous ruth to all, that shall it heare.
But can ye read Sir, how I may her find, or where?

Perdy me leuer were to weeten that, vii
(Said he) then ransome of the richest knight,
Or all the good that euer yet I gat:
But froward fortune, and too forward Night
Such happinesse did, maulgre, to me spight,
And fro me reft both life and light attone.
But Dwarfe aread, what is that Lady bright,
That through this forest wandreth thus alone;
For of her errour straunge I haue great ruth and mone.

viii That Lady is (quoth he) where so she bee,
The bountiest virgin, and most debonaire,
That euer liuing eye I weene did see;
Liues none this day, that may with her compare
In stedfast chastitie and vertue rare,
The goodly ornaments of beautie bright;
And is ycleped *Florimell* the faire,
Faire *Florimell* belou'd of many a knight,
Yet she loues none but one, that *Marinell* is hight.

ix A Sea-nymphes sonne, that *Marinell* is hight,
Of my deare Dame is loued dearely well;
In other none, but him, she sets delight,
All her delight is set on *Marinell;*
But he sets nought at all by *Florimell:*
For Ladies loue his mother long ygoe
Did him, they say, forwarne through sacred spell.
But fame now flies, that of a forreine foe
He is yslaine, which is the ground of all our woe.

x Fiue dayes there be, since he (they say) was slaine,
And foure, since *Florimell* the Court for-went,
And vowed neuer to returne againe,
Till him aliue or dead she did inuent.
Therefore, faire Sir, for loue of knighthood gent,
And honour of trew Ladies, if ye may
By your good counsell, or bold hardiment,
Or succour her, or me direct the way;
Do one, or other good, I you most humbly pray.

xi So may ye gaine to you full great renowme,
Of all good Ladies through the world so wide,
And haply in her hart find highest rowme,
Of whom ye seeke to be most magnifide:
At least eternall meede shall you abide.
To whom the Prince; Dwarfe, comfort to thee take,
For till thou tidings learne, what her betide,
I here auow thee neuer to forsake.
Ill weares he armes, that nill them vse for Ladies sake.

So with the Dwarfe he backe return'd againe, xii
To seeke his Lady, where he mote her find;
But by the way he greatly gan complaine
The want of his good Squire late left behind,
For whom he wondrous pensiue grew in mind,
For doubt of daunger, which mote him betide;
For him he loued aboue all mankind,
Hauing him trew and faithfull euer tride,
And bold, as euer Squire that waited by knights side.

Who all this while full hardly was assayd xiii
Of deadly daunger, which to him betid;
For whiles his Lord pursewd that noble Mayd,
After that foster fowle he fiercely rid,
To bene auenged of the shame, he did
To that faire Damzell: Him he chaced long
Through the thicke woods, wherein he would haue hid
His shamefull head from his auengement strong,
And oft him threatned death for his outrageous wrong.

Nathlesse the villen sped himselfe so well, xiv
Whether through swiftnesse of his speedy beast,
Or knowledge of those woods, where he did dwell,
That shortly he from daunger was releast,
And out of sight escaped at the least;
Yet not escaped from the dew reward
Of his bad deeds, which dayly he increast,
Ne ceased not, till him oppressed hard
The heauy plague, that for such leachours is prepard.

For soone as he was vanisht out of sight, xv
His coward courage gan emboldned bee,
And cast t'auenge him of that fowle despight,
Which he had borne of his bold enimee.
Tho to his brethren came: for they were three
Vngratious children of one gracelesse sire,
And vnto them complained, how that he
Had vsed bene of that foolehardy Squire;
So them with bitter words he stird to bloudy ire.

Forthwith themselues with their sad instruments xvi
Of spoyle and murder they gan arme byliue,
And with him forth into the forest went,
To wreake the wrath, which he did earst reuiue
In their sterne brests, on him which late did driue
Their brother to reproch and shamefull flight:
For they had vow'd, that neuer he aliue
Out of that forest should escape their might;
Vile rancour their rude harts had fild with such despight.

Within that wood there was a couert glade, xvii
Foreby a narrow foord, to them well knowne,
Through which it was vneath for wight to wade;
And now by fortune it was ouerflowne:
By that same way they knew that Squire vnknowne
Mote algates passe; for thy themselues they set
There in await, with thicke woods ouer growne,
And all the while their malice they did whet
With cruell threats, his passage through the ford to let.

It fortuned, as they deuized had, xviii
The gentle Squire came ryding that same way,
Vnweeting of their wile and treason bad,
And through the ford to passen did assay;
But that fierce foster, which late fled away,
Stoutly forth stepping on the further shore,
Him boldly bad his passage there to stay,
Till he had made amends, and full restore
For all the damage, which he had him doen afore.

With that at him a quiu'ring dart he threw, xix
With so fell force and villeinous despighte,
That through his haberieon the forkehead flew,
And through the linked mayles empierced quite,
But had no powre in his soft flesh to bite:
That stroke the hardy Squire did sore displease,
But more that him he could not come to smite;
For by no meanes the high banke he could sease,
But labour'd long in that deepe ford with vaine disease.

And still the foster with his long bore-speare xx
Him kept from landing at his wished will;
Anone one sent out of the thicket neare
A cruell shaft, headed with deadly ill,
And fethered with an vnlucky quill;
The wicked steele stayd not, till it did light
In his left thigh, and deepely did it thrill:
Exceeding griefe that wound in him empight,
But more that with his foes he could not come to fight.

At last through wrath and vengeaunce making way, xxi
He on the bancke arriu'd with mickle paine,
Where the third brother him did sore assay,
And droue at him with all his might and maine
A forrest bill, which both his hands did straine;
But warily he did auoide the blow,
And with his speare requited him againe,
That both his sides were thrilled with the throw,
And a large streame of bloud out of the wound did flow.

He tombling downe, with gnashing teeth did bite xxii
The bitter earth, and bad to let him in
Into the balefull house of endlesse night,
Where wicked ghosts do waile their former sin.
Tho gan the battell freshly to begin;
For nathemore for that spectacle bad,
Did th'other two their cruell vengeaunce blin,
But both attonce on both sides him bestad,
And load vpon him layd, his life for to haue had.

Tho when that villain he auiz'd, which late xxiii
Affrighted had the fairest *Florimell,*
Full of fiers fury, and indignant hate,
To him he turned, and with rigour fell
Smote him so rudely on the Pannikell,
That to the chin he cleft his head in twaine:
Downe on the ground his carkas groueling fell;
His sinfull soule with desperate disdaine,
Out of her fleshly ferme fled to the place of paine.

That seeing now the onely last of three, xxiv
Who with that wicked shaft him wounded had,
Trembling with horrour, as that did foresee
The fearefull end of his auengement sad,
Through which he follow should his brethren bad,
His bootelesse bow in feeble hand vpcaught,
And therewith shot an arrow at the lad;
Which faintly fluttring, scarce his helmet raught,
And glauncing fell to ground, but him annoyed naught.

With that he would haue fled into the wood; xxv
But *Timias* him lightly ouerhent,
Right as he entring was into the flood,
And strooke at him with force so violent,
That headlesse him into the foord he sent:
The carkas with the streame was carried downe,
But th'head fell backeward on the Continent.
So mischief fel vpon the meaners crowne;
They three be dead with shame, the Squire liues with renowne.

He liues, but takes small ioy of his renowne; xxvi
For of that cruell wound he bled so sore,
That from his steed he fell in deadly swowne;
Yet still the bloud forth gusht in so great store,
That he lay wallowd all in his owne gore.
Now God thee keepe, thou gentlest Squire aliue,
Else shall thy louing Lord thee see no more,
But both of comfort him thou shalt depriue,
And eke thy selfe of honour, which thou didst atchiue.

Prouidence heauenly passeth liuing thought, xxvii
And doth for wretched mens reliefe make way;
For loe great grace or fortune thither brought
Comfort to him, that comfortlesse now lay.
In those same woods, ye well remember may,
How that a noble hunteresse did wonne,
She, that base *Braggadochio* did affray,
And made him fast out of the forrest runne;
Belphœbe was her name, as faire as *Phœbus* sunne.

She on a day, as she pursewd the chace xxviii
Of some wild beast, which with her arrowes keene
She wounded had, the same along did trace
By tract of bloud, which she had freshly seene,
To haue besprinckled all the grassy greene;
By the great persue, which she there perceau'd,
Well hoped she the beast engor'd had beene,
And made more hast, the life to haue bereau'd:
But ah, her expectation greatly was deceau'd.

Shortly she came, whereas that woefull Squire xxix
With bloud deformed, lay in deadly swownd:
In whose faire eyes, like lamps of quenched fire,
The Christall humour stood congealed rownd;
His locks, like faded leaues fallen to grownd,
Knotted with bloud, in bounches rudely ran,
And his sweete lips, on which before that stownd
The bud of youth to blossome faire began,
Spoild of their rosie red, were woxen pale and wan.

Saw neuer liuing eye more heauy sight, xxx
That could haue made a rocke of stone to rew,
Or riue in twaine: which when that Lady bright
Besides all hope with melting eyes did vew,
All suddeinly abasht she chaunged hew,
And with sterne horrour backward gan to start:
But when she better him beheld, she grew
Full of soft passion and vnwonted smart:
The point of pitty perced through her tender hart.

Meekely she bowed downe, to weete if life xxxi
Yet in his frosen members did remaine,
And feeling by his pulses beating rife,
That the weake soule her seat did yet retaine,
She cast to comfort him with busie paine:
His double folded necke she reard vpright,
And rubd his temples, and each trembling vaine;
His mayled haberieon she did vndight,
And from his head his heauy burganet did light.

Into the woods thenceforth in hast she went, xxxii
To seeke for hearbes, that mote him remedy;
For she of hearbes had great intendiment,
Taught of the Nymphe, which from her infancy
Her nourced had in trew Nobility:
There, whether it diuine *Tobacco* were,
Or *Panachæa*, or *Polygony*,
She found, and brought it to her patient deare
Who al this while lay bleeding out his hart-bloud neare.

The soueraigne weede betwixt two marbles plaine xxxiii
She pownded small, and did in peeces bruze,
And then atweene her lilly handes twaine,
Into his wound the iuyce thereof did scruze,
And round about, as she could well it vze,
The flesh therewith she suppled and did steepe,
T'abate all spasme, and soke the swelling bruze,
And after hauing searcht the intuse deepe,
She with her scarfe did bind the wound from cold to keepe.

By this he had sweete life recur'd againe, xxxiv
And groning inly deepe, at last his eyes,
His watry eyes, drizling like deawy raine,
He vp gan lift toward the azure skies,
From whence descend all hopelesse remedies:
Therewith he sigh'd, and turning him aside,
The goodly Mayd full of diuinities,
And gifts of heauenly grace he by him spide,
Her bow and gilden quiuer lying him beside.

Mercy deare Lord (said he) what grace is this, xxxv
That thou hast shewed to me sinfull wight,
To send thine Angell from her bowre of blis,
To comfort me in my distressed plight?
Angell, or Goddesse do I call thee right?
What seruice may I do vnto thee meete,
That hast from darkenesse me returnd to light,
And with thy heauenly salues and med'cines sweete,
Hast drest my sinfull wounds? I kisse thy blessed feete.

Thereat she blushing said, Ah gentle Squire, xxxvi
Nor Goddesse I, nor Angell, but the Mayd,
And daughter of a woody Nymphe, desire
No seruice, but thy safety and ayd;
Which if thou gaine, I shalbe well apayd.
We mortall wights, whose liues and fortunes bee
To commun accidents still open layd,
Are bound with commun bond of frailtee,
To succour wretched wights, whom we captiued see.

By this her Damzels, which the former chace xxxvii
Had vndertaken after her, arriu'd,
As did *Belphœbe,* in the bloudy place,
And thereby deemd the beast had bene depriu'd
Of life, whom late their Ladies arrow ryu'd:
For thy the bloudy tract they followd fast,
And euery one to runne the swiftest stryu'd;
But two of them the rest far ouerpast,
And where their Lady was, arriued at the last.

Where when they saw that goodly boy, with blood xxxviii
Defowled, and their Lady dresse his wownd,
They wondred much, and shortly vnderstood,
How him in deadly case their Lady fownd,
And reskewed out of the heauy stownd.
Eftsoones his warlike courser, which was strayd
Farre in the woods, whiles that he lay in swownd,
She made those Damzels search, which being stayd,
They did him set thereon, and forth with them conuayd.

Into that forest farre they thence him led, xxxix
Where was their dwelling, in a pleasant glade,
With mountaines round about enuironed,
And mighty woods, which did the valley shade,
And like a stately Theatre it made,
Spreading it selfe into a spatious plaine.
And in the midst a little riuer plaide
Emongst the pumy stones, which seemd to plaine
With gentle murmure, that his course they did restraine.

Beside the same a dainty place there lay, xl
Planted with mirtle trees and laurels greene,
In which the birds song many a louely lay
Of gods high prayse, and of their loues sweet teene,
As it an earthly Paradize had beene:
In whose enclosed shadow there was pight
A faire Pauilion, scarcely to be seene,
The which was all within most richly dight,
That greatest Princes liuing it mote well delight.

Thither they brought that wounded Squire, and layd xli
In easie couch his feeble limbes to rest.
He rested him a while, and then the Mayd
His ready wound with better salues new drest;
Dayly she dressed him, and did the best
His grieuous hurt to garish, that she might,
That shortly she his dolour hath redrest,
And his foule sore reduced to faire plight:
It she reduced, but himselfe destroyed quight.

O foolish Physick, and vnfruitfull paine, xlii
That heales vp one and makes another wound:
She his hurt thigh to him recur'd againe,
But hurt his hart, the which before was sound,
Through an unwary dart, which did rebound
From her faire eyes and gracious countenaunce.
What bootes it him from death to be vnbound,
To be captiued in endlesse duraunce
Of sorrow and despaire without aleggeaunce?

Still as his wound did gather, and grow hole, xliii
So still his hart woxe sore, and health decayd:
Madnesse to saue a part, and lose the whole.
Still whenas he beheld the heauenly Mayd,
Whiles dayly plaisters to his wound she layd,
So still his Malady the more increast,
The whiles her matchlesse beautie him dismayd.
Ah God, what other could he do at least,
But loue so faire a Lady, that his life releast?

Long while he stroue in his courageous brest, xliv
With reason dew the passion to subdew,
And loue for to dislodge out of his nest:
Still when her excellencies he did vew,
Her soueraigne bounty, and celestiall hew,
The same to loue he strongly was constraind:
But when his meane estate he did reuew,
He from such hardy boldnesse was restraind,
And of his lucklesse lot and cruell loue thus plaind.

Vnthankfull wretch (said he) is this the meed, xlv
With which her soueraigne mercy thou doest quight?
Thy life she saued by her gracious deed,
But thou doest weene with villeinous despight,
To blot her honour, and her heauenly light.
Dye rather, dye, then so disloyally
Deeme of her high desert, or seeme so light:
Faire death it is to shonne more shame, to dy:
Dye rather, dy, then euer loue disloyally.

But if to loue disloyalty it bee, xlvi
Shall I then hate her, that from deathes dore
Me brought? ah farre be such reproch fro mee.
What can I lesse do, then her loue therefore,
Sith I her dew reward cannot restore:
Dye rather, dye, and dying do her serue,
Dying her serue, and liuing her adore;
Thy life she gaue, thy life she doth deserue:
Dye rather, dye, then euer from her seruice swerue.

But foolish boy, what bootes thy seruice bace xlvii
To her, to whom the heauens do serue and sew?
Thou a meane Squire, of meeke and lowly place,
She heauenly borne, and of celestiall hew.
How then? of all loue taketh equall vew:
And doth not highest God vouchsafe to take
The loue and seruice of the basest crew?
If she will not, dye meekly for her sake;
Dye rather, dye, then euer so faire loue forsake.

Thus warreid he long time against his will, xlviii
Till that through weaknesse he was forst at last,
To yield himselfe vnto the mighty ill:
Which as a victour proud, gan ransack fast
His inward parts, and all his entrayles wast,
That neither bloud in face, nor life in hart
It left, but both did quite drye vp, and blast;
As percing leuin, which the inner part
Of euery thing consumes, and calcineth by art.

Which seeing faire *Belphœbe,* gan to feare, xlix
Least that his wound were inly well not healed,
Or that the wicked steele empoysned were:
Litle she weend, that loue he close concealed;
Yet still he wasted, as the snow congealed,
When the bright sunne his beams thereon doth beat;
Yet neuer he his hart to her reuealed,
But rather chose to dye for sorrow great,
Then with dishonorable termes her to entreat.

She gracious Lady, yet no paines did spare, l
To do him ease, or do him remedy:
Many Restoratiues of vertues rare,
And costly Cordialles she did apply,
To mitigate his stubborne mallady:
But that sweet Cordiall, which can restore
A loue-sick hart, she did to him enuy;
To him, and to all th'vnworthy world forlore
She did enuy that soueraigne salue, in secret store.

That dainty Rose, the daughter of her Morne, li
More deare then life she tendered, whose flowre
The girlond of her honour did adorne:
Ne suffred she the Middayes scorching powre,
Ne the sharp Northerne wind thereon to showre,
But lapped vp her silken leaues most chaire,
When so the froward skye began to lowre:
But soone as calmed was the Christall aire,
She did it faire dispred, and let to florish faire.

lii

Eternall God in his almighty powre,
To make ensample of his heauenly grace,
In Paradize whilome did plant this flowre;
Whence he it fetcht out of her natiue place,
And did in stocke of earthly flesh enrace,
That mortall men her glory should admire:
In gentle Ladies brest, and bounteous race
Of woman kind it fairest flowre doth spire,
And beareth fruit of honour and all chast desire.

liii

Faire ympes of beautie, whose bright shining beames
Adorne the world with like to heauenly light,
And to your willes both royalties and Realmes
Subdew, through conquest of your wondrous might,
With this faire flowre your goodly girlonds dight,
Of chastity and vertue virginall,
That shall embellish more your beautie bright,
And crowne your heades with heauenly coronall,
Such as the Angels weare before Gods tribunall.

liv

To youre faire selues a faire ensample frame,
Of this faire virgin, this *Belphœbe* faire,
To whom in perfect loue, and spotlesse fame
Of chastitie, none liuing may compaire:
Ne poysnous Enuy iustly can empaire
The prayse of her fresh flowring Maidenhead;
For thy she standeth on the highest staire
Of th'honorable stage of womanhead,
That Ladies all may follow her ensample dead.

lv

In so great prayse of stedfast chastity,
Nathlesse she was so curteous and kind,
Tempred with grace, and goodly modesty,
That seemed those two vertues stroue to find
The higher place in her Heroick mind:
So striuing each did other more augment,
And both encreast the prayse of woman kind,
And both encreast her beautie excellent;
So all did make in her a perfect complement.

Cant. VI.

The birth of faire Belphœbe and
Of Amoret is told.
The Gardins of Adonis fraught
With pleasures manifold.

WEll may I weene, faire Ladies, all this while i
Ye wonder, how this noble Damozell
So great perfections did in her compile,
Sith that in saluage forests she did dwell,
So farre from court and royall Citadell,
The great schoolmistresse of all curtesy:
Seemeth that such wild woods should far expell
All ciuill vsage and gentility,
And gentle sprite deforme with rude rusticity.

But to this faire *Belphœbe* in her berth ii
The heauens so fauourable were and free,
Looking with myld aspect vpon the earth,
In th'*Horoscope* of her natiuitee,
That all the gifts of grace and chastitee
On her they poured forth of plenteous horne;
Ioue laught on *Venus* from his soueraigne see,
And *Phœbus* with faire beames did her adorne,
And all the *Graces* rockt her cradle being borne.

Her berth was of the wombe of Morning dew, iii
And her conception of the ioyous Prime,
And all her whole creation did her shew
Pure and vnspotted from all loathly crime,
That is ingenerate in fleshly slime.
So was this virgin borne, so was she bred,
So was she trayned vp from time to time,
In all chast vertue, and true bounti-hed
Till to her dew perfection she was ripened.

Her mother was the faire *Chrysogonee,* iv
The daughter of *Amphisa,* who by race
A Faerie was, yborne of high degree,
She bore *Belphœbe,* she bore in like cace
Faire *Amoretta* in the second place:
These two were twinnes, and twixt them two did share
The heritage of all celestiall grace.
That all the rest it seem'd they robbed bare
Of bountie, and of beautie, and all vertues rare.

It were a goodly storie, to declare, v
By what straunge accident faire *Chrysogone*
Conceiu'd these infants, and how them she bare,
In this wild forrest wandring all alone,
After she had nine moneths fulfild and gone:
For not as other wemens commune brood,
They were enwombed in the sacred throne
Of her chaste bodie, nor with commune food,
As other wemens babes, they sucked vitall blood.

But wondrously they were begot, and bred vi
Through influence of th'heauens fruitfull ray,
As it in antique bookes is mentioned.
It was vpon a Sommers shynie day,
When *Titan* faire his beames did display,
In a fresh fountaine, farre from all mens vew,
She bath'd her brest, the boyling heat t'allay;
She bath'd with roses red, and violets blew,
And all the sweetest flowres, that in the forrest grew.

Till faint through irkesome wearinesse, adowne vii
Vpon the grassie ground her selfe she layd
To sleepe, the whiles a gentle slombring swowne
Vpon her fell all naked bare displayd;
The sunne-beames bright vpon her body playd,
Being through former bathing mollifide,
And pierst into her wombe, where they embayd
With so sweet sence and secret power vnspide,
That in her pregnant flesh they shortly fructifide.

Miraculous may seeme to him, that reades viii
So straunge ensample of conception;
But reason teacheth that the fruitfull seades
Of all things liuing, through impression
Of the sunbeames in moyst complexion,
Doe life conceiue and quickned are by kynd:
So after *Nilus* invndation,
Infinite shapes of creatures men do fynd,
Informed in the mud, on which the Sunne hath shynd.

Great father he of generation ix
Is rightly cald, th'author of life and light;
And his faire sister for creation
Ministreth matter fit, which tempred right
With heate and humour, breedes the liuing wight.
So sprong these twinnes in wombe of *Chrysogone,*
Yet wist she nought thereof, but sore affright,
Wondred to see her belly so vpblone,
Which still increast, till she her terme had full outgone.

Whereof conceiuing shame and foule disgrace, x
Albe her guiltlesse conscience her cleard,
She fled into the wildernesse a space,
Till that vnweeldy burden she had reard,
And shund dishonor, which as death she feard:
Where wearie of long trauell, downe to rest
Her selfe she set, and comfortably cheard;
There a sad cloud of sleepe her ouerkest,
And seized euery sense with sorrow sore opprest.

It fortuned, faire *Venus* hauing lost xi
Her little sonne, the winged god of loue,
Who for some light displeasure, which him crost,
Was from her fled, as flit as ayerie Doue,
And left her blisfull bowre of ioy aboue,
(So from her often he had fled away,
When she for ought him sharpely did reproue,
And wandred in the world in strange aray,
Disguiz'd in thousand shapes, that none might him bewray.)

Him for to seeke, she left her heauenly hous, xii
The house of goodly formes and faire aspects,
Whence all the world deriues the glorious
Features of beautie, and all shapes select,
With which high God his workmanship hath deckt;
And searched euery way, through which his wings
Had borne him, or his tract she mote detect:
She promist kisses sweet, and sweeter things
Vnto the man, that of him tydings to her brings.

First she him sought in Court, where most he vsed xiii
Whylome to haunt, but there she found him not;
But many there she found, which sore accused
His falsehood, and with foule infamous blot
His cruell deedes and wicked wyles did spot:
Ladies and Lords she euery where mote heare
Complayning, how with his empoysned shot
Their wofull harts he wounded had whyleare,
And so had left them languishing twixt hope and feare.

She then the Citties sought from gate to gate, xiv
And euery one did aske, did he him see;
And euery one her answerd, that too late
He had him seene, and felt the crueltie
Of his sharpe darts and whot artillerie;
And euery one threw forth reproches rife
Of his mischieuous deedes, and said, That hee
Was the disturber of all ciuill life,
The enimy of peace, and author of all strife.

Then in the countrey she abroad him sought, xv
And in the rurall cottages inquired,
Where also many plaints to her were brought,
How he their heedlesse harts with loue had fyred,
And his false venim through their veines inspyred;
And eke the gentle shepheard swaynes, which sat
Keeping their fleecie flockes, as they were hyred,
She sweetly heard complaine, both how and what
Her sonne had to them doen; yet she did smile thereat.

But when in none of all these she him got, xvi
She gan auize, where else he mote him hyde:
At last she her bethought, that she had not
Yet sought the saluage woods and forrests wyde,
In which full many louely Nymphes abyde,
Mongst whom might be, that he did closely lye,
Or that the loue of some of them him tyde:
For thy she thither cast her course t'apply,
To search the secret haunts of *Dianes* company.

Shortly vnto the wastefull woods she came, xvii
Whereas she found the Goddesse with her crew,
After late chace of their embrewed game,
Sitting beside a fountaine in a rew,
Some of them washing with the liquid dew
From off their dainty limbes the dustie sweat,
And soyle which did deforme their liuely hew;
Others lay shaded from the scorching heat;
The rest vpon her person gaue attendance great.

She hauing hong vpon a bough on high xviii
Her bow and painted quiuer, had vnlaste
Her siluer buskins from her nimble thigh,
And her lancke loynes vngirt, and brests vnbraste,
After her heat the breathing cold to taste;
Her golden lockes, that late in tresses bright
Embreaded were for hindring of her haste,
Now loose about her shoulders hong vndight,
And were with sweet *Ambrosia* all besprinckled light.

Soone as she *Venus* saw behind her backe, xix
She was asham'd to be so loose surprized,
And woxe halfe wroth against her damzels slacke,
That had not her thereof before auized,
But suffred her so carelesly disguized
Be ouertaken. Soone her garments loose
Vpgath'ring, in her bosome she comprized,
Well as she might, and to the Goddesse rose,
Whiles all her Nymphes did like a girlond her enclose.

Goodly she gan faire *Cytherea* greet, xx
And shortly asked her, what cause her brought
Into that wildernesse for her vnmeet,
From her sweete bowres, and beds with pleasures fraught:
That suddein change she strange aduenture thought.
To whom halfe weeping, she thus answered,
That she her dearest sonne *Cupido* sought,
Who in his frowardnesse from her was fled;
That she repented sore, to haue him angered.

Thereat *Diana* gan to smile, in scorne xxi
Of her vaine plaint, and to her scoffing sayd;
Great pittie sure, that ye be so forlorne
Of your gay sonne, that giues ye so good ayd
To your disports: ill mote ye bene apayd.
But she was more engrieued, and replide;
Faire sister, ill beseemes it to vpbrayd
A dolefull heart with so disdainfull pride;
The like that mine, may be your paine another tide.

As you in woods and wanton wildernesse xxii
Your glory set, to chace the saluage beasts,
So my delight is all in ioyfulnesse,
In beds, in bowres, in banckets, and in feasts:
And ill becomes you with your loftie creasts,
To scorne the ioy, that *Ioue* is glad to seeke;
We both are bound to follow heauens beheasts,
And tend our charges with obeisance meeke:
Spare, gentle sister, with reproch my paine to eeke.

And tell me, if that ye my sonne haue heard, xxiii
To lurk emongst your Nymphes in secret wize;
Or keepe their cabins: much I am affeard,
Least he like one of them him selfe disguize,
And turne his arrowes to their exercize:
So may he long himselfe full easie hide:
For he is faire and fresh in face and guize,
As any Nymph (let not it be enuyde.)
So saying euery Nymph full narrowly she eyde.

But *Phœbe* therewith sore was angered, xxiv
And sharply said; Goe Dame, goe seeke your boy,
Where you him lately left, in *Mars* his bed;
He comes not here, we scorne his foolish ioy,
Ne lend we leisure to his idle toy:
But if I catch him in this company,
By *Stygian* lake I vow, whose sad annoy
The Gods doe dread, he dearely shall abye:
Ile clip his wanton wings, that he no more shall fly.

Whom when as *Venus* saw so sore displeased, xxv
She inly sory was, and gan relent,
What she had said: so her she soone appeased,
With sugred words and gentle blandishment,
Which as a fountaine from her sweet lips went,
And welled goodly forth, that in short space
She was well pleasd, and forth her damzels sent,
Through all the woods, to search from place to place,
If any tract of him or tydings they mote trace.

To search the God of loue, her Nymphes she sent xxvi
Throughout the wandring forrest euery where:
And after them her selfe eke with her went
To seeke the fugitiue, both farre and nere.
So long they sought, till they arriued were
In that same shadie couert, whereas lay
Faire *Crysogone* in slombry traunce whilere:
Who in her sleepe (a wondrous thing to say)
Vnwares had borne two babes, as faire as springing day.

Vnwares she them conceiu'd, vnwares she bore: xxvii
She bore withouten paine, that she conceiued
Withouten pleasure: ne her need implore
Lucinaes aide: which when they both perceiued,
They were through wonder nigh of sense bereaued,
And gazing each on other, nought bespake:
At last they both agreed, her seeming grieued
Out of her heauy swowne not to awake,
But from her louing side the tender babes to take.

Vp they them tooke, each one a babe vptooke, xxviii
And with them carried, to be fostered;
Dame *Phœbe* to a Nymph her babe betooke,
To be vpbrought in perfect Maydenhed,
And of her selfe her name *Belphœbe* red:
But *Venus* hers thence farre away conuayd,
To be vpbrought in goodly womanhed,
And in her litle loues stead, which was strayd,
Her *Amoretta* cald, to comfort her dismayd.

She brought her to her ioyous Paradize, xxix
Where most she wonnes, when she on earth does dwel.
So faire a place, as Nature can deuize:
Whether in *Paphos,* or *Cytheron* hill,
Or it in *Gnidus* be, I wote not well;
But well I wote by tryall, that this same
All other pleasant places doth excell,
And called is by her lost louers name,
The *Gardin* of *Adonis*, farre renowmd by fame.

In that same Gardin all the goodly flowres, xxx
Wherewith dame Nature doth her beautifie,
And decks the girlonds of her paramoures,
Are fetcht: there is the first seminarie
Of all things, that are borne to liue and die,
According to their kindes. Long worke it were,
Here to account the endlesse progenie
Of all the weedes, that bud and blossome there;
But so much as doth need, must needs be counted here.

It sited was in fruitfull soyle of old, xxxi
And girt in with two walles on either side;
The one of yron, the other of bright gold,
That none might thorough breake, nor ouer-stride:
And double gates it had, which opened wide,
By which both in and out men moten pas;
Th'one faire and fresh, the other old and dride:
Old *Genius* the porter of them was,
Old *Genius,* the which a double nature has.

He letteth in, he letteth out to wend, xxxii
All that to come into the world desire;
A thousand thousand naked babes attend
About him day and night, which doe require,
That he with fleshly weedes would them attire:
Such as him list, such as eternall fate
Ordained hath, he clothes with sinfull mire,
And sendeth forth to liue in mortall state,
Till they againe returne backe by the hinder gate.

After that they againe returned beene, xxxiii
They in that Gardin planted be againe;
And grow afresh, as they had neuer seene
Fleshly corruption, nor mortall paine.
Some thousand yeares so doen they there remaine;
And then of him are clad with other hew,
Or sent into the chaungefull world againe,
Till thither they returne, where first they grew:
So like a wheele around they runne from old to new.

Ne needs there Gardiner to set, or sow, xxxiv
To plant or prune: for of their owne accord
All things, as they created were, doe grow,
And yet remember well the mightie word,
Which first was spoken by th'Almightie lord,
That bad them to increase and multiply:
Ne doe they need with water of the ford,
Or of the clouds to moysten their roots dry;
For in themselues eternall moisture they imply.

Infinite shapes of creatures there are bred, xxxv
And vncouth formes, which none yet euer knew,
And euery sort is in a sundry bed
Set by it selfe, and ranckt in comely rew:
Some fit for reasonable soules t'indew,
Some made for beasts, some made for birds to weare,
And all the fruitfull spawne of fishes hew
In endlesse rancks along enraunged were,
That seem'd the *Ocean* could not containe them there.

Daily they grow, and daily forth are sent xxxvi
Into the world, it to replenish more;
Yet is the stocke not lessened, nor spent,
But still remaines in euerlasting store,
As it at first created was of yore.
For in the wide wombe of the world there lyes,
In hatefull darkenesse and in deepe horrore,
An huge eternall *Chaos,* which supplyes
The substances of natures fruitfull progenyes.

All things from thence doe their first being fetch, xxxvii
And borrow matter, whereof they are made,
Which when as forme and feature it does ketch,
Becomes a bodie, and doth then inuade
The state of life, out of the griesly shade.
That substance is eterne, and bideth so,
Ne when the life decayes, and forme does fade,
Doth it consume, and into nothing go,
But chaunged is, and often altred to and fro.

The substance is not chaunged, nor altered, xxxviii
But th'only forme and outward fashion;
For euery substance is conditioned
To change her hew, and sundry formes to don,
Meet for her temper and complexion:
For formes are variable and decay,
By course of kind, and by occasion;
And that faire flowre of beautie fades away,
As doth the lilly fresh before the sunny ray.

Great enimy to it, and to all the rest, xxxix
That in the *Gardin* of *Adonis* springs,
Is wicked *Time,* who with his scyth addrest,
Does mow the flowring herbes and goodly things,
And all their glory to the ground downe flings,
Where they doe wither, and are fowly mard:
He flyes about, and with his flaggy wings
Beates downe both leaues and buds without regard,
Ne euer pittie may relent his malice hard.

Yet pittie often did the gods relent, xl
To see so faire things mard, and spoyled quight:
And their great mother *Venus* did lament
The losse of her deare brood, her deare delight;
Her hart was pierst with pittie at the sight,
When walking through the Gardin, them she saw,
Yet no'te she find redresse for such despight.
For all that liues, is subiect to that law:
All things decay in time, and to their end do draw.

But were it not, that *Time* their troubler is, xli
All that in this delightfull Gardin growes,
Should happie be, and haue immortall blis:
For here all plentie, and all pleasure flowes,
And sweet loue gentle fits emongst them throwes,
Without fell rancor, or fond gealosie;
Franckly each paramour his leman knowes,
Each bird his mate, ne any does enuie
Their goodly meriment, and gay felicitie.

There is continuall spring, and haruest there xlii
Continuall, both meeting at one time:
For both the boughes doe laughing blossomes beare,
And with fresh colours decke the wanton Prime,
And eke attonce the heauy trees they clime,
Which seeme to labour vnder their fruits lode:
The whiles the ioyous birdes make their pastime
Emongst the shadie leaues, their sweet abode,
And their true loues without suspition tell abrode.

Right in the middest of that Paradise, xliii
There stood a stately Mount, on whose round top
A gloomy groue of mirtle trees did rise,
Whose shadie boughes sharpe steele did neuer lop,
Nor wicked beasts their tender buds did crop,
But like a girlond compassed the hight,
And from their fruitfull sides sweet gum did drop,
That all the ground with precious deaw bedight,
Threw forth most dainty odours, and most sweet delight.

And in the thickest couert of that shade, xliv
There was a pleasant arbour, not by art,
But of the trees owne inclination made,
Which knitting their rancke braunches part to part,
With wanton yuie twyne entrayld athwart,
And Eglantine, and Caprifole emong,
Fashiond aboue within their inmost part,
That nether *Phœbus* beams could through them throng,
Nor *Aeolus* sharp blast could worke them any wrong.

And all about grew euery sort of flowre, xlv
To which sad louers were transformd of yore;
Fresh *Hyacinthus, Phœbus* paramoure,
And dearest loue,
Foolish *Narcisse,* that likes the watry shore,
Sad *Amaranthus,* made a flowre but late,
Sad *Amaranthus,* in whose purple gore
Me seemes I see *Amintas* wretched fate,
To whom sweet Poets verse hath giuen endlesse date.

There wont faire *Venus* often to enioy xlvi
Her deare *Adonis* ioyous company,
And reape sweet pleasure of the wanton boy;
There yet, some say, in secret he does ly,
Lapped in flowres and pretious spycery,
By her hid from the world, and from the skill
Of *Stygian* Gods, which doe her loue enuy;
But she her selfe, when euer that she will,
Possesseth him, and of his sweetnesse takes her fill.

And sooth it seemes they say: for he may not xlvii
For euer die, and euer buried bee
In balefull night, where all things are forgot;
All be he subiect to mortalitie,
Yet is eterne in mutabilitie,
And by succession made perpetuall,
Transformed oft, and chaunged diuerslie:
For him the Father of all formes they call;
Therefore needs mote he liue, that liuing giues to all.

There now he liueth in eternall blis, xlviii
Ioying his goddesse, and of her enioyd:
Ne feareth he henceforth that foe of his,
Which with his cruell tuske him deadly cloyd:
For that wilde Bore, the which him once annoyd,
She firmely hath emprisoned for ay,
That her sweet loue his malice mote auoyd,
In a strong rocky Caue, which is they say,
Hewen vnderneath that Mount, that none him losen may.

There now he liues in euerlasting ioy, xlix
With many of the Gods in company,
Which thither haunt, and with the winged boy
Sporting himselfe in safe felicity:
Who when he hath with spoiles and cruelty
Ransackt the world, and in the wofull harts
Of many wretches set his triumphes hye,
Thither resorts, and laying his sad darts
Aside, with faire *Adonis* playes his wanton parts.

And his true loue faire *Psyche* with him playes, l
Faire *Psyche* to him lately reconcyld,
After long troubles and vnmeet vpbrayes,
With which his mother *Venus* her reuyld,
And eke himselfe her cruelly exyld:
But now in stedfast loue and happy state
She with him liues, and hath him borne a chyld,
Pleasure, that doth both gods and men aggrate,
Pleasure, the daughter of *Cupid* and *Psyche* late.

Hither great *Venus* brought this infant faire, li
The younger daughter of *Chrysogonee*,
And vnto *Psyche* with great trust and care
Committed her, yfostered to bee,
And trained vp in true feminitee:
Who no lesse carefully her tendered,
Then her owne daughter *Pleasure*, to whom shee
Made her companion, and her lessoned
In all the lore of loue, and goodly womanhead.

In which when she to perfect ripenesse grew, lii
Of grace and beautie noble Paragone,
She brought her forth into the worldes vew,
To be th'ensample of true loue alone,
And Lodestarre of all chaste affectione,
To all faire Ladies, that doe liue on ground.
To Faery court she came, where many one
Admyrd her goodly haueour, and found
His feeble hart wide launched with loues cruell wound.

But she to none of them her loue did cast, liii
Saue to the noble knight Sir *Scudamore,*
To whom her louing hart she linked fast
In faithfull loue, t'abide for euermore,
And for his dearest sake endured sore,
Sore trouble of an hainous enimy;
Who her would forced haue to haue forlore
Her former loue, and stedfast loialty,
As ye may elsewhere read that ruefull history.

But well I weene, ye first desire to learne, liv
What end vnto that fearefull Damozell,
Which fled so fast from that same foster stearne,
Whom with his brethren *Timias* slew, befell:
That was to weet, the goodly *Florimell;*
Who wandring for to seeke her louer deare,
Her louer deare, her dearest *Marinell,*
Into misfortune fell, as ye did heare,
And from Prince *Arthur* fled with wings of idle feare.

Cant. VII.

The witches sonne loues Florimell:
she flyes, he faines to die.
Satyrane saues the Squire of Dames
from Gyants tyrannie.

i

LIke as an Hynd forth singled from the heard,
That hath escaped from a rauenous beast,
Yet flyes away of her owne feet affeard,
And euery leafe, that shaketh with the least
Murmure of winde, her terror hath encreast;
So fled faire *Florimell* from her vaine feare,
Long after she from perill was releast:
Each shade she saw, and each noyse she did heare,
Did seeme to be the same, which she escapt whyleare.

ii

All that same euening she in flying spent,
And all that night her course continewed:
Ne did she let dull sleepe once to relent,
Nor wearinesse to slacke her hast, but fled
Euer alike, as if her former dred
Were hard behind, her readie to arrest:
And her white Palfrey hauing conquered
The maistring raines out of her weary wrest,
Perforce her carried, where euer he thought best.

iii

So long as breath, and hable puissance
Did natiue courage vnto him supply,
His pace he freshly forward did aduaunce,
And carried her beyond all ieopardy,
But nought that wanteth rest, can long aby.
He hauing through incessant trauell spent
His force, at last perforce a downe did ly,
Ne foot could further moue: The Lady gent
Thereat was suddein strooke with great astonishment.

iv

And forst t'alight, on foot mote algates fare,
A traueller vnwonted to such way:
Need teacheth her this lesson hard and rare,
That fortune all in equall launce doth sway,
And mortall miseries doth make her play.
So long she trauelled, till at length she came
To an hilles side, which did to her bewray
A little valley, subiect to the same,
All couerd with thick woods, that quite it ouercame.

v

Through the tops of the high trees she did descry
A litle smoke, whose vapour thin and light,
Reeking aloft, vprolled to the sky:
Which, chearefull signe did send vnto her sight,
That in the same did wonne some liuing wight.
Eftsoones her steps she thereunto applyde,
And came at last in weary wretched plight
Vnto the place, to which her hope did guyde,
To find some refuge there, and rest her weary syde.

vi

There in a gloomy hollow glen she found
A little cottage, built of stickes and reedes
In homely wize, and wald with sods around,
In which a witch did dwell, in loathly weedes,
And wilfull want, all carelesse of her needes;
So choosing solitarie to abide,
Far from all neighbours, that her deuilish deedes
And hellish arts from people she might hide,
And hurt far off vnknowne, whom euer she enuide.

vii

The Damzell there arriuing entred in;
Where sitting on the flore the Hag she found,
Busie (as seem'd) about some wicked gin:
Who soone as she beheld that suddein stound,
Lightly vpstarted from the dustie ground,
And with fell looke and hollow deadly gaze
Stared on her awhile, as one astound,
Ne had one word to speake, for great amaze,
But shewd by outward signes, that dread her sence did daze.

viii At last turning her feare to foolish wrath,
She askt, what deuill had her thither brought,
And who she was, and what vnwonted path
Had guided her, vnwelcomed, vnsought?
To which the Damzell full of doubtfull thought,
Her mildly answer'd; Beldame be not wroth
With silly Virgin by aduenture brought
Vnto your dwelling, ignorant and loth,
That craue but rowme to rest, while tempest ouerblo'th.

ix With that adowne out of her Christall eyne
Few trickling teares she softly forth let fall,
That like two Orient pearles, did purely shyne
Vpon her snowy cheeke; and therewithall
She sighed soft, that none so bestiall,
Nor saluage hart, but ruth of her sad plight
Would make to melt, or pitteously appall;
And that vile Hag, all were her whole delight
In mischiefe, was much moued at so pitteous sight.

x And gan recomfort her in her rude wyse,
With womanish compassion of her plaint,
Wiping the teares from her suffused eyes,
And bidding her sit downe, to rest her faint
And wearie limbs a while. She nothing quaint
Nor s'deignfull of so homely fashion,
Sith brought she was now to so hard constraint,
Sate downe vpon the dusty ground anon,
As glad of that small rest, as Bird of tempest gon.

xi Tho gan she gather vp her garments rent,
And her loose lockes to dight in order dew,
With golden wreath and gorgeous ornament;
Whom such whenas the wicked Hag did vew,
She was astonisht at her heauenly hew,
And doubted her to deeme an earthly wight,
But or some Goddesse, or of *Dianes* crew,
And thought her to adore with humble spright;
T'adore thing so diuine as beauty, were but right.

This wicked woman had a wicked sonne, xii
The comfort of her age and weary dayes,
A laesie loord, for nothing good to donne,
But stretched forth in idlenesse alwayes,
Ne euer cast his mind to couet prayse,
Or ply him selfe to any honest trade,
But all the day before the sunny rayes
He vs'd to slug, or sleepe in slothfull shade:
Such laesinesse both lewd and poore attonce him made.

He comming home at vndertime, there found xiii
The fairest creature, that he euer saw,
Sitting beside his mother on the ground;
The sight whereof did greatly him adaw,
And his base thought with terrour and with aw
So inly smot, that as one, which had gazed
On the bright Sunne vnwares, doth soone withdraw
His feeble eyne, with too much brightnesse dazed;
So stared he on her, and stood long while amazed.

Softly at last he gan his mother aske, xiv
What mister wight that was, and whence deriued,
That in so straunge disguizement there did maske,
And by what accident she there arriued:
But she, as one nigh of her wits depriued,
With nought but ghastly lookes him answered,
Like to a ghost, that lately is reuiued
From *Stygian* shores, where late it wandered;
So both at her, and each at other wondered.

But the faire Virgin was so meeke and mild, xv
That she to them vouchsafed to embace
Her goodly port, and to their senses vild,
Her gentle speach applide, that in short space
She grew familiare in that desert place.
During which time, the Chorle through her so kind
And curteise vse conceiu'd affection bace,
And cast to loue her in his brutish mind;
No loue, but brutish lust, that was so beastly tind.

Closely the wicked flame his bowels brent, xvi
And shortly grew into outrageous fire;
Yet had he not the hart, nor hardiment,
As vnto her to vtter his desire;
His caytiue thought durst not so high aspire,
But with soft sighes, and louely semblaunces,
He ween'd that his affection entire
She should aread; many resemblaunces
To her he made, and many kind remembraunces.

Oft from the forrest wildings he did bring, xvii
Whose sides empurpled were with smiling red,
And oft young birds, which he had taught to sing
His mistresse prayses, sweetly caroled,
Girlonds of flowres sometimes for her faire hed
He fine would dight; sometimes the squirell wild
He brought to her in bands, as conquered
To be her thrall, his fellow seruant vild;
All which, she of him tooke with countenance meeke and mild.

But past awhile, when she fit season saw xviii
To leaue that desert mansion, she cast
In secret wize her selfe thence to withdraw,
For feare of mischiefe, which she did forecast
Might be by the witch or that her sonne compast:
Her wearie Palfrey closely, as she might,
Now well recouered after long repast,
In his proud furnitures she freshly dight,
His late miswandred wayes now to remeasure right.

And earely ere the dawning day appeard, xix
She forth issewed, and on her iourney went;
She went in perill, of each noyse affeard,
And of each shade, that did it selfe present;
For still she feared to be ouerhent,
Of that vile hag, or her vnciuile sonne:
Who when too late awaking, well they kent,
That their faire guest was gone, they both begonne
To make exceeding mone, as they had bene vndonne.

But that lewd louer did the most lament xx
For her depart, that euer man did heare;
He knockt his brest with desperate intent,
And scratcht his face, and with his teeth did teare
His rugged flesh, and rent his ragged heare:
That his sad mother seeing his sore plight,
Was greatly woe begon, and gan to feare,
Least his fraile senses were emperisht quight,
And loue to frenzy turnd, sith loue is franticke hight.

All wayes she sought, him to restore to plight, xxi
With herbs, with charms, with counsell, and with teares,
But tears, nor charms, nor herbs, nor counsell might
Asswage the fury, which his entrails teares:
So strong is passion, that no reason heares.
Tho when all other helpes she saw to faile,
She turnd her selfe backe to her wicked leares
And by her deuilish arts thought to preuaile,
To bring her backe againe, or worke her finall bale.

Eftsoones out of her hidden caue she cald xxii
An hideous beast, of horrible aspect,
That could the stoutest courage haue appald;
Monstrous mishapt, and all his backe was spect
With thousand spots of colours queint elect,
Thereto so swift, that it all beasts did pas:
Like neuer yet did liuing eye detect;
But likest it to an *Hyena* was,
That feeds on womens flesh, as others feede on gras.

It forth she cald, and gaue it streight in charge, xxiii
Through thicke and thin her to pursew apace,
Ne once to stay to rest, or breath at large,
Till her he had attaind, and brought in place,
Or quite deuourd her beauties scornefull grace.
The Monster swift as word, that from her went,
Went forth in hast, and did her footing trace
So sure and swiftly, through his perfect sent,
And passing speede, that shortly he her ouerhent.

Whom when the fearefull Damzell nigh espide, xxiv
No need to bid her fast away to flie;
That vgly shape so sore her terrifide,
That it she shund no lesse, then dread to die,
And her flit Palfrey did so well apply
His nimble feet to her conceiued feare,
That whilest his breath did strength to him supply,
From perill free he her away did beare:
But when his force gan faile, his pace gan wex areare.

Which whenas she perceiu'd, she was dismayd xxv
At that same last extremitie full sore,
And of her safetie greatly grew afrayd;
And now she gan approch to the sea shore,
As it befell, that she could flie no more,
But yield her selfe to spoile of greedinesse.
Lightly she leaped, as a wight forlore,
From her dull horse, in desperate distresse,
And to her feet betooke her doubtfull sickernesse.

Not halfe so fast the wicked *Myrrha* fled xxvi
From dread of her reuenging fathers hond:
Nor halfe so fast to saue her maidenhed,
Fled fearefull *Daphne* on th'*Ægæan* strond,
As *Florimell* fled from that Monster yond,
To reach the sea, ere she of him were raught:
For in the sea to drowne her selfe she fond,
Rather then of the tyrant to be caught:
Thereto feare gaue her wings, and neede her courage taught.

It fortuned (high God did so ordaine) xxvii
As she arriued on the roring shore,
In minde to leape into the mighty maine,
A little boate lay houing her before,
In which there slept a fisher old and pore,
The whiles his nets were drying on the sand:
Into the same she leapt, and with the ore
Did thrust the shallop from the floting strand:
So safetie found at sea, which she found not at land.

The Monster ready on the pray to sease, xxviii
Was of his forward hope deceiued quight;
Ne durst assay to wade the perlous seas,
But greedily long gaping at the sight,
At last in vaine was forst to turne his flight,
And tell the idle tidings to his Dame:
Yet to auenge his deuilish despight,
He set vpon her Palfrey tired lame,
And slew him cruelly, ere any reskew came.

And after hauing him embowelled, xxix
To fill his hellish gorge, it chaunst a knight
To passe that way, as forth he trauelled;
It was a goodly Swaine, and of great might,
As euer man that bloudy field did fight;
But in vaine sheows, that wont yong knights bewitch,
And courtly seruices tooke no delight,
But rather ioyd to be, then seemen sich:
For both to be and seeme to him was labour lich.

It was to weete the good Sir *Satyrane*, xxx
That raungd abroad to seeke aduentures wilde,
As was his wont in forrest, and in plaine;
He was all armd in rugged steele vnfilde,
As in the smoky forge it was compilde,
And in his Scutchin bore a Satyres hed:
He comming present, where the Monster vilde
Vpon that milke-white Palfreyes carkas fed,
Vnto his reskew ran, and greedily him sped.

There well perceiu'd he, that it was the horse, xxxi
Whereon faire *Florimell* was wont to ride,
That of that feend was rent without remorse:
Much feared he, least ought did ill betide
To that faire Mayd, the flowre of womens pride;
For her he dearely loued, and in all
His famous conquests highly magnifide:
Besides her golden girdle, which did fall
From her in flight, he found, that did him sore apall.

Full of sad feare, and doubtfull agony, xxxii
Fiercely he flew vpon that wicked feend,
And with huge strokes, and cruell battery
Him forst to leaue his pray, for to attend
Him selfe from deadly daunger to defend:
Full many wounds in his corrupted flesh
He did engraue, and muchell bloud did spend,
Yet might not do him dye, but aye more fresh
And fierce he still appeard, the more he did him thresh.

He wist not, how him to despoile of life, xxxiii
Ne how to win the wished victory,
Sith him he saw still stronger grow through strife,
And him selfe weaker through infirmity;
Greatly he grew enrag'd, and furiously
Hurling his sword away, he lightly lept
Vpon the beast, that with great cruelty
Rored, and raged to be vnder-kept:
Yet he perforce him held, and strokes vpon him hept.

As he that striues to stop a suddein flood, xxxiv
And in strong banckes his violence containe,
Forceth it swell aboue his wonted mood,
And largely ouerflow the fruitfull plaine,
That all the countrey seemes to be a Maine,
And the rich furrowes flote, all quite fordonne:
The wofull husbandman doth lowd complaine,
To see his whole yeares labour lost so soone,
For which to God he made so many an idle boone.

So him he held, and did through might amate: xxxv
So long he held him, and him bet so long,
That at the last his fiercenesse gan abate,
And meekely stoup vnto the victour strong:
Who to auenge the implacable wrong,
Which he supposed donne to *Florimell,*
Sought by all meanes his dolour to prolong,
Sith dint of steele his carcas could not quell:
His maker with her charmes had framed him so well.

The golden ribband, which that virgin wore xxxvi
About her sclender wast, he tooke in hand,
And with it bound the beast, that lowd did rore
For great despight of that vnwonted band,
Yet dared not his victour to withstand,
But trembled like a lambe, fled from the pray,
And all the way him followd on the strand,
As he had long bene learned to obay;
Yet neuer learned he such seruice, till that day.

Thus as he led the Beast along the way, xxxvii
He spide far off a mighty Giauntesse,
Fast flying on a Courser dapled gray,
From a bold knight, that with great hardinesse
Her hard pursewd, and sought for to suppresse;
She bore before her lap a dolefull Squire,
Lying athwart her horse in great distresse,
Fast bounden hand and foote with cords of wire,
Whom she did meane to make the thrall of her desire.

Which whenas *Satyrane* beheld, in hast xxxviii
He left his captiue Beast at liberty,
And crost the nearest way, by which he cast
Her to encounter, ere she passed by:
But she the way shund nathemore for thy,
But forward gallopt fast; which when he spyde,
His mighty speare he couched warily,
And at her ran: she hauing him descryde,
Her selfe to fight addrest, and threw her lode aside.

Like as a Goshauke, that in foote doth beare xxxix
A trembling Culuer, hauing spide on hight
An Egle, that with plumy wings doth sheare
The subtile ayre, stouping with all his might,
The quarrey throwes to ground with fell despight,
And to the battell doth her selfe prepare:
So ran the Geauntesse vnto the fight;
Her firie eyes with furious sparkes did stare,
And with blasphemous bannes high God in peeces tare.

She caught in hand an huge great yron mace, xl
Wherewith she many had of life depriued;
But ere the stroke could seize his aymed place,
His speare amids her sun-broad shield arriued;
Yet nathemore the steele a sunder riued,
All were the beame in bignesse like a mast,
Ne her out of the stedfast sadle driued,
But glauncing on the tempred mettall, brast
In thousand shiuers, and so forth beside her past.

Her Steed did stagger with that puissaunt strooke; xli
But she no more was moued with that might,
Then it had lighted on an aged Oke;
Or on the marble Pillour, that is pight
Vpon the top of Mount *Olympus* hight,
For the braue youthly Champions to assay,
With burning charet wheeles it nigh to smite:
But who that smites it, mars his ioyous play,
And is the spectacle of ruinous decay.

Yet therewith sore enrag'd, with sterne regard xlii
Her dreadfull weapon she to him addrest,
Which on his helmet martelled so hard,
That made him low incline his lofty crest,
And bowd his battred visour to his brest:
Wherewith he was so stund, that he n'ote ryde,
But reeled to and fro from East to West:
Which when his cruell enimy espyde,
She lightly vnto him adioyned side to syde;

And on his collar laying puissant hand, xliii
Out of his wauering seat him pluckt perforse,
Perforse him pluckt, vnable to withstand,
Or helpe himselfe, and laying thwart her horse,
In loathly wise like to a carion corse,
She bore him fast away. Which when the knight,
That her pursewed, saw with great remorse,
He neare was touched in his noble spright,
And gan encrease his speed, as she encreast her flight.

Whom when as nigh approching she espyde, xliv
She threw away her burden angrily;
For she list not the battell to abide,
But made her selfe more light, away to fly:
Yet her the hardy knight pursewd so nye,
That almost in the backe he oft her strake:
But still when him at hand she did espy,
She turnd, and semblaunce of faire fight did make;
But when he stayd, to flight againe she did her take.

By this the good Sir *Satyrane* gan wake xlv
Out of his dreame, that did him long entraunce,
And seeing none in place, he gan to make
Exceeding mone, and curst that cruell chaunce,
Which reft from him so faire a cheuisaunce:
At length he spide, whereas that wofull Squire,
Whom he had reskewed from captiuaunce
Of his strong foe, lay tombled in the myre,
Vnable to arise, or foot or hand to styre.

To whom approching, well he mote perceiue xlvi
In that foule plight a comely personage,
And louely face, made fit for to deceiue
Fraile Ladies hart with loues consuming rage,
Now in the blossome of his freshest age:
He reard him vp, and loosd his yron bands,
And after gan inquire his parentage,
And how he fell into that Gyaunts hands,
And who that was, which chaced her along the lands.

Then trembling yet through feare, the Squire bespake, xlvii
That Geauntesse *Argante* is behight,
A daughter of the *Titans* which did make
Warre against heauen, and heaped hils on hight,
To scale the skyes, and put *Ioue* from his right:
Her sire *Typhœus* was, who mad through merth,
And drunke with bloud of men, slaine by his might,
Through incest, her of his owne mother Earth
Whilome begot, being but halfe twin of that berth.

For at that berth another Babe she bore, xlviii
To weet the mighty *Ollyphant,* that wrought
Great wreake to many errant knights of yore,
And many hath to foule confusion brought.
These twinnes, men say, (a thing far passing thought)
Whiles in their mothers wombe enclosd they were,
Ere they into the lightsome world were brought,
In fleshly lust were mingled both yfere,
And in that monstrous wise did to the world appere.

So liu'd they euer after in like sin, xlix
Gainst natures law, and good behauioure:
But greatest shame was to that maiden twin,
Who not content so fowly to deuoure
Her natiue flesh, and staine her brothers bowre,
Did wallow in all other fleshly myre,
And suffred beasts her body to deflowre:
So whot she burned in that lustfull fyre,
Yet all that might not slake her sensuall desyre.

But ouer all the countrey she did raunge, l
To seeke young men, to quench her flaming thrust,
And feed her fancy with delightfull chaunge:
Whom so she fittest finds to serue her lust,
Through her maine strength, in which she most doth trust,
She with her brings into a secret Ile,
Where in eternall bondage dye he must,
Or be the vassall of her pleasures vile,
And in all shamefull sort him selfe with her defile.

Me seely wretch she so at vauntage caught, li
After she long in waite for me did lye,
And meant vnto her prison to haue brought,
Her lothsome pleasure there to satisfye;
That thousand deathes me leuer were to dye,
Then breake the vow, that to faire *Columbell*
I plighted haue, and yet keepe stedfastly:
As for my name, it mistreth not to tell;
Call me the *Squyre of Dames,* that me beseemeth well.

But that bold knight whom ye pursuing saw lii
That Geauntesse, is not such, as she seemed,
But a faire virgin, that in martiall law,
And deedes of armes aboue all Dames is deemed,
And aboue many knights is eke esteemed,
For her great worth; She *Palladine* is hight:
She you from death, you me from dread redeemed.
Ne any may that Monster match in fight,
But she, or such as she, that is so chaste a wight.

Her well beseemes that Quest (quoth *Satyrane*) liii
But read, thou *Squyre of Dames,* what vow is this,
Which thou vpon thy selfe hast lately ta'ne?
That shall I you recount (quoth he) ywis,
So be ye pleasd to pardon all amis.
That gentle Lady, whom I loue and serue,
After long suit and weary seruicis,
Did aske me, how I could her loue deserue,
And how she might be sure, that I would neuer swerue.

I glad by any meanes her grace to gaine, liv
Bad her commaund my life to saue, or spill.
Eftsoones she bad me, with incessaunt paine
To wander through the world abroad at will,
And euery where, where with my power or skill
I might do seruice vnto gentle Dames,
That I the same should faithfully fulfill,
And at the twelue monethes end should bring their names
And pledges; as the spoiles of my victorious games.

So well I to faire Ladies seruice did, lv
And found such fauour in their louing hartes,
That ere the yeare his course had compassid,
Three hundred pledges for my good desartes,
And thrise three hundred thanks for my good partes
I with me brought, and did to her present:
Which when she saw, more bent to eke my smartes,
Then to reward my trusty true intent,
She gan for me deuise a grieuous punishment.

To weet, that I my trauell should resume, lvi
And with like labour walke the world around,
Ne euer to her presence should presume,
Till I so many other Dames had found,
The which, for all the suit I could propound,
Would me refuse their pledges to afford,
But did abide for euer chast and sound.
Ah gentle Squire (quoth he) tell at one word,
How many foundst thou such to put in thy record?

In deed Sir knight (said he) one word may tell lvii
All, that I euer found so wisely stayd;
For onely three they were disposd so well,
And yet three yeares I now abroad haue strayd,
To find them out. Mote I (then laughing sayd
The knight) inquire of thee, what were those three,
The which thy proffred curtesie denayd?
Or ill they seemed sure auizd to bee,
Or brutishly brought vp, that neu'r did fashions see.

The first which then refused me (said hee) lviii
Certes was but a common Courtisane,
Yet flat refusd to haue a do with mee,
Because I could not giue her many a Iane.
(Thereat full hartely laughed *Satyrane*)
The second was an holy Nunne to chose,
Which would not let me be her Chappellane,
Because she knew, she said, I would disclose
Her counsell, if she should her trust in me repose.

The third a Damzell was of low degree, lix
Whom I in countrey cottage found by chaunce;
Full little weened I, that chastitee
Had lodging in so meane a maintenaunce,
Yet was she faire, and in her countenance
Dwelt simple truth in seemely fashion.
Long thus I woo'd her with dew obseruance,
In hope vnto my pleasure to haue won;
But was as farre at last, as when I first begon.

lx

Safe her, I neuer any woman found,
That chastity did for it selfe embrace,
But were for other causes firme and sound;
Either for want of handsome time and place,
Or else for feare of shame and fowle disgrace.
Thus am I hopelesse euer to attaine
My Ladies loue, in such a desperate case,
But all my dayes am like to wast in vaine,
Seeking to match the chaste with th'vnchaste Ladies traine.

lxi

Perdy, (said *Satyrane*) thou *Squire of Dames,*
Great labour fondly hast thou hent in hand,
To get small thankes, and therewith many blames,
That may emongst *Alcides* labours stand.
Thence backe returning to the former land,
Where late he left the Beast, he ouercame,
He found him not; for he had broke his band,
And was return'd againe vnto his Dame,
To tell what tydings of faire *Florimell* became.

Cant. VIII.

The Witch creates a snowy Lady,
like to Florimell,
Who wrongd by Carle by Proteus sau'd,
is sought by Paridell.

SO oft as I this history record, i
My hart doth melt with meere compassion,
To thinke, how causelesse of her owne accord
This gentle Damzell, whom I write vpon,
Should plonged be in such affliction,
Without all hope of comfort or reliefe,
That sure I weene, the hardest hart of stone,
Would hardly find to aggrauate her griefe;
For misery craues rather mercie, then repriefe.

But that accursed Hag, her hostesse late, ii
Had so enranckled her malitious hart,
That she desyrd th'abridgement of her fate,
Or long enlargement of her painefull smart.
Now when the Beast, which by her wicked art
Late forth she sent, she backe returning spyde,
Tyde with her broken girdle, it a part
Of her rich spoyles, whom he had earst destroyd,
She weend, and wondrous gladnesse to her hart applyde.

And with it running hast'ly to her sonne, iii
Thought with that sight him much to haue reliued;
Who thereby deeming sure the thing as donne,
His former griefe with furie fresh reuiued,
Much more then earst, and would haue algates riued
The hart out of his brest: for sith her ded
He surely dempt, himselfe he thought depriued
Quite of all hope, wherewith he long had fed
His foolish maladie, and long time had misled.

With thought whereof, exceeding mad he grew, iv
And in his rage his mother would haue slaine,
Had she not fled into a secret mew,
Where she was wont her Sprights to entertaine
The maisters of her art: there was she faine
To call them all in order to her ayde,
And them coniure vpon eternall paine,
To counsell her so carefully dismayd,
How she might heale her sonne, whose senses were decayd.

By their aduise, and her owne wicked wit, v
She there deuiz'd a wondrous worke to frame,
Whose like on earth was neuer framed yit,
That euen Nature selfe enuide the same,
And grudg'd to see the counterfet should shame
The thing it selfe. In hand she boldly tooke
To make another like the former Dame,
Another *Florimell,* in shape and looke
So liuely and so like, that many it mistooke.

The substance, whereof she the bodie made, vi
Was purest snow in massie mould congeald,
Which she had gathered in a shadie glade
Of the *Riphœan* hils, to her reueald
By errant Sprights, but from all men conceald:
The same she tempred with fine Mercury,
And virgin wex, that neuer yet was seald,
And mingled them with perfect vermily,
That like a liuely sanguine it seem'd to the eye.

In stead of eyes two burning lampes she set vii
In siluer sockets, shyning like the skyes,
And a quicke mouing Spirit did arret
To stirre and roll them, like a womans eyes;
In stead of yellow lockes she did deuise,
With golden wyre to weaue her curled head;
Yet golden wyre was not so yellow thrise
As *Florimells* faire haire: and in the stead
Of life, she put a Spright to rule the carkasse dead.

viii

A wicked Spright yfraught with fawning guile,
And faire resemblance aboue all the rest,
Which with the Prince of Darknesse fell somewhile,
From heauens blisse and euerlasting rest;
Him needed not instruct, which way were best
Himselfe to fashion likest *Florimell,*
Ne how to speake, ne how to vse his gest,
For he in counterfeisance did excell,
And all the wyles of wemens wits knew passing well.

ix

Him shaped thus, she deckt in garments gay,
Which *Florimell* had left behind her late,
That who so then her saw, would surely say,
It was her selfe, whom it did imitate,
Or fairer then her selfe, if ought algate
Might fairer be. And then she forth her brought
Vnto her sonne, that lay in feeble state;
Who seeing her gan streight vpstart, and thought
She was the Lady selfe, whom he so long had sought.

x

Tho fast her clipping twixt his armes twaine,
Extremely ioyed in so happie sight,
And soone forgot his former sickly paine;
But she, the more to seeme such as she hight,
Coyly rebutted his embracement light;
Yet still with gentle countenaunce retained,
Enough to hold a foole in vaine delight:
Him long she so with shadowes entertained,
As her Creatresse had in charge to her ordained.

xi

Till on a day, as he disposed was
To walke the woods with that his Idole faire,
Her to disport, and idle time to pas,
In th'open freshnesse of the gentle aire,
A knight that way there chaunced to repaire;
Yet knight he was not, but a boastfull swaine,
That deedes of armes had euer in despaire,
Proud *Braggadocchio,* that in vaunting vaine
His glory did repose, and credit did maintaine.

He seeing with that Chorle so faire a wight, xii
Decked with many a costly ornament,
Much merueiled thereat, as well he might,
And thought that match a fowle disparagement:
His bloudie speare eftsoones he boldly bent
Against the silly clowne, who dead through feare,
Fell streight to ground in great astonishment;
Villein (said he) this Ladie is my deare,
Dy, if thou it gainesay: I will away her beare.

The fearefull Chorle durst not gainesay, nor dooe, xiii
But trembling stood, and yielded him the pray;
Who finding litle leasure her to wooe,
On *Tromparts* steed her mounted without stay,
And without reskew led her quite away.
Proud man himselfe then *Braggadocchio* deemed,
And next to none, after that happie day,
Being possessed of that spoyle, which seemed
The fairest wight on ground, and most of men esteemed.

But when he saw himselfe free from poursute, xiv
He gan make gentle purpose to his Dame,
With termes of loue and lewdnesse dissolute;
For he could well his glozing speaches frame
To such vaine vses, that him best became:
But she thereto would lend but light regard,
As seeming sory, that she euer came
Into his powre, that vsed her so hard,
To reaue her honor, which she more then life prefard.

Thus as they two of kindnesse treated long, xv
There them by chaunce encountred on the way
An armed knight, vpon a courser strong,
Whose trampling feet vpon the hollow lay
Seemed to thunder, and did nigh affray
That Capons courage: yet he looked grim,
And fain'd to cheare his Ladie in dismay;
Who seem'd for feare to quake in euery lim,
And her to saue from outrage, meekely prayed him.

Fiercely that stranger forward came, and nigh xvi
Approching, with bold words and bitter threat,
Bade that same boaster, as he mote, on high
To leaue to him that Lady for excheat,
Or bide him battell without further treat.
That challenge did too peremptory seeme,
And fild his senses with abashment great;
Yet seeing nigh him ieopardy extreme,
He it dissembled well, and light seem'd to esteeme.

Saying, Thou foolish knight, that weenst with words xvii
To steale away, that I with blowes haue wonne,
And brought throgh points of many perilous swords:
But if thee list to see thy Courser ronne,
Or proue thy selfe, this sad encounter shonne,
And seeke else without hazard of thy hed.
At those proud words that other knight begonne
To wexe exceeding wroth, and him ared
To turne his steede about, or sure he should be ded.

Sith then (said *Braggadocchio*) needes thou wilt xviii
Thy dayes abridge, through proofe of puissance,
Turne we our steedes, that both in equall tilt
May meet againe, and each take happie chance.
This said, they both a furlongs mountenance
Retyrd their steeds, to ronne in euen race:
But *Braggadocchio* with his bloudie lance
Once hauing turnd, no more returnd his face,
But left his loue to losse, and fled himselfe apace.

The knight him seeing fly, had no regard xix
Him to poursew, but to the Ladie rode,
And hauing her from *Trompart* lightly reard,
Vpon his Courser set the louely lode,
And with her fled away without abode.
Well weened he, that fairest *Florimell*
It was, with whom in company he yode,
And so her selfe did alwaies to him tell;
So made him thinke him selfe in heauen, that was in hell.

But *Florimell* her selfe was farre away, xx
Driuen to great distresse by Fortune straunge,
And taught the carefull Mariner to play,
Sith late mischaunce had her compeld to chaunge
The land for sea, at randon there to raunge:
Yet there that cruell Queene auengeresse,
Not satisfide so farre her to estraunge
From courtly blisse and wonted happinesse,
Did heape on her new waues of weary wretchednesse.

For being fled into the fishers bote, xxi
For refuge from the Monsters crueltie,
Long so she on the mightie maine did flote,
And with the tide droue forward careleslie;
For th'aire was milde, and cleared was the skie,
And all his windes *Dan Aeolus* did keepe,
From stirring vp their stormy enmitie,
As pittying to see her waile and weepe;
But all the while the fisher did securely sleepe.

At last when droncke with drowsinesse, he woke, xxii
And saw his drouer driue along the streame,
He was dismayd, and thrise his breast he stroke,
For maruell of that accident extreame;
But when he saw that blazing beauties beame,
Which with rare light his bote did beautifie,
He marueild more, and thought he yet did dreame
Not well awakt, or that some extasie
Assotted had his sense, or dazed was his eie.

But when her well auizing, he perceiued xxiii
To be no vision, nor fantasticke sight,
Great comfort of her presence he conceiued,
And felt in his old courage new delight
To gin awake, and stirre his frozen spright:
Tho rudely askt her, how she thither came.
Ah (said she) father, I note read aright,
What hard misfortune brought me to the same;
Yet am I glad that here I now in safety am.

But thou good man, sith farre in sea we bee, xxiv
And the great waters gin apace to swell,
That now no more we can the maine-land see,
Haue care, I pray, to guide the cock-bote well,
Least worse on sea then vs on land befell.
Thereat th'old man did nought but fondly grin,
And said, his boat the way could wisely tell:
But his deceiptfull eyes did neuer lin,
To looke on her faire face, and marke her snowy skin.

The sight whereof in his congealed flesh, xxv
Infixt such secret sting of greedy lust,
That the drie withered stocke it gan refresh,
And kindled heat, that soone in flame forth brust:
The driest wood is soonest burnt to dust.
Rudely to her he lept, and his rough hand
Where ill became him, rashly would haue thrust,
But she with angry scorne him did withstond,
And shamefully reproued for his rudenesse fond.

But he, that neuer good nor maners knew, xxvi
Her sharpe rebuke full litle did esteeme;
Hard is to teach an old horse amble trew.
The inward smoke, that did before but steeme,
Broke into open fire and rage extreme,
And now he strength gan adde vnto his will,
Forcing to doe, that did him fowle misseeme:
Beastly he threw her downe, ne car'd to spill
Her garments gay with scales of fish, that all did fill.

The silly virgin stroue him to withstand, xxvii
All that she might, and him in vaine reuild:
She struggled strongly both with foot and hand,
To saue her honor from that villaine vild,
And cride to heauen, from humane helpe exild.
O ye braue knights, that boast this Ladies loue,
Where be ye now, when she is nigh defild
Of filthy wretch? well may shee you reproue
Of falshood or of slouth, when most it may behoue.

But if that thou, Sir *Satyran,* didst weete, xxviii
Or thou, Sir *Peridure,* her sorie state,
How soone would yee assemble many a fleete,
To fetch from sea, that ye at land lost late;
Towres, Cities, Kingdomes ye would ruinate,
In your auengement and dispiteous rage,
Ne ought your burning fury mote abate;
But if Sir *Calidore* could it presage,
No liuing creature could his cruelty asswage.

But sith that none of all her knights is nye, xxix
See how the heauens of voluntary grace,
And soueraine fauour towards chastity,
Doe succour send to her distressed cace:
So much high God doth innocence embrace.
It fortuned, whilest thus she stifly stroue,
And the wide sea importuned long space
With shrilling shriekes, *Proteus* abroad did roue,
Along the fomy waues driuing his finny droue.

Proteus is Shepheard of the seas of yore, xxx
And hath the charge of *Neptunes* mightie heard;
An aged sire with head all frory hore,
And sprinckled frost vpon his deawy beard:
Who when those pittifull outcries he heard,
Through all the seas so ruefully resound,
His charet swift in haste he thither steard,
Which with a teeme of scaly *Phocas* bound
Was drawne vpon the waues, that fomed him around.

And comming to that Fishers wandring bote, xxxi
That went at will, withouten carde or sayle,
He therein saw that yrkesome sight, which smote
Deepe indignation and compassion frayle
Into his hart attonce: streight did he hayle
The greedy villein from his hoped pray,
Of which he now did very litle fayle,
And with his staffe, that driues his Heard astray,
Him bet so sore, that life and sense did much dismay.

The whiles the pitteous Ladie vp did ryse, xxxii
Ruffled and fowly raid with filthy soyle,
And blubbred face with teares of her faire eyes:
Her hart nigh broken was with weary toyle,
To saue her selfe from that outrageous spoyle,
But when she looked vp, to weet, what wight
Had her from so infamous fact assoyld,
For shame, but more for feare of his grim sight,
Downe in her lap she hid her face, and loudly shright.

Her selfe not saued yet from daunger dred xxxiii
She thought, but chaung'd from one to other feare;
Like as a fearefull Partridge, that is fled
From the sharpe Hauke, which her attached neare,
And fals to ground, to seeke for succour theare,
Whereas the hungry Spaniels she does spy,
With greedy iawes her readie for to teare;
In such distresse and sad perplexity
Was *Florimell,* when *Proteus* she did see thereby.

But he endeuoured with speeches milde xxxiv
Her to recomfort, and accourage bold,
Bidding her feare no more her foeman vilde,
Nor doubt himselfe; and who he was, her told.
Yet all that could not from affright her hold,
Ne to recomfort her at all preuayld;
For her faint heart was with the frozen cold
Benumbd so inly, that her wits nigh fayld,
And all her senses with abashment quite were quayld.

Her vp betwixt his rugged hands he reard, xxxv
And with his frory lips full softly kist,
Whiles the cold ysickles from his rough beard,
Dropped adowne vpon her yuorie brest:
Yet he himselfe so busily addrest,
That her out of astonishment he wrought,
And out of that same fishers filthy nest
Remouing her, into his charet brought,
And there with many gentle termes her faire besought.

But that old leachour, which with bold assault xxxvi
That beautie durst presume to violate,
He cast to punish for his hainous fault;
Then tooke he him yet trembling sith of late,
And tyde behind his charet, to aggrate
The virgin, whom he had abusde so sore:
So drag'd him through the waues in scornefull state,
And after cast him vp, vpon the shore;
But *Florimell* with him vnto his bowre he bore.

His bowre is in the bottome of the maine, xxxvii
Vnder a mightie rocke, gainst which do raue
The roaring billowes in their proud disdaine,
That with the angry working of the waue,
Therein is eaten out an hollow caue,
That seemes rough Masons hand with engines keene
Had long while laboured it to engraue:
There was his wonne, ne liuing wight was seene,
Saue one old *Nymph,* hight *Panope* to keepe it cleane.

Thither he brought the sory *Florimell,* xxxviii
And entertained her the best he might
And *Panope* her entertaind eke well,
As an immortall mote a mortall wight,
To winne her liking vnto his delight:
With flattering words he sweetly wooed her,
And offered faire gifts t'allure her sight,
But she both offers and the offerer
Despysde, and all the fawning of the flatterer.

Daily he tempted her with this or that, xxxix
And neuer suffred her to be at rest:
But euermore she him refused flat,
And all his fained kindnesse did detest,
So firmely she had sealed vp her brest.
Sometimes he boasted, that a God he hight:
But she a mortall creature loued best:
Then he would make himselfe a mortall wight;
But then she said she lou'd none, but a Faerie knight.

Then like a Faerie knight himselfe he drest; xl
For euery shape on him he could endew:
Then like a king he was to her exprest,
And offred kingdomes vnto her in vew,
To be his Leman and his Ladie trew:
But when all this he nothing saw preuaile,
With harder meanes he cast her to subdew,
And with sharpe threates her often did assaile,
So thinking for to make her stubborne courage quaile.

To dreadfull shapes he did himselfe transforme, xli
Now like a Gyant, now like to a feend,
Then like a Centaure, then like to a storme,
Raging within the waues: thereby he weend
Her will to win vnto his wished end.
But when with feare, nor fauour, nor with all
He else could doe, he saw himselfe esteemd,
Downe in a Dongeon deepe he let her fall,
And threatned there to make her his eternall thrall.

Eternall thraldome was to her more liefe, xlii
Then losse of chastitie, or chaunge of loue:
Die had she rather in tormenting griefe,
Then any should of falsenesse her reproue,
Or loosenesse, that she lightly did remoue.
Most vertuous virgin, glory be thy meed,
And crowne of heauenly praise with Saints aboue,
Where most sweet hymmes of this thy famous deed
Are still emongst them song, that far my rymes exceed.

Fit song of Angels caroled to bee; xliii
But yet what so my feeble Muse can frame,
Shall be t'aduance thy goodly chastitee,
And to enroll thy memorable name,
In th'heart of euery honourable Dame,
That they thy vertuous deedes may imitate,
And be partakers of thy endlesse fame.
It yrkes me, leaue thee in this wofull state,
To tell of *Satyrane,* where I him left of late.

Who hauing ended with that *Squire of Dames* xliv
A long discourse of his aduentures vaine,
The which himselfe, then Ladies more defames,
And finding not th'*Hyena* to be slaine,
With that same *Squire,* returned backe againe
To his first way. And as they forward went,
They spyde a knight faire pricking on the plaine,
As if he were on some aduenture bent,
And in his port appeared manly hardiment.

Sir *Satyrane* him towards did addresse, xlv
To weet, what wight he was, and what his quest:
And comming nigh, eftsoones he gan to gesse
Both by the burning hart, which on his brest
He bare, and by the colours in his crest,
That *Paridell* it was. Tho to him yode,
And him saluting, as beseemed best,
Gan first inquire of tydings farre abrode;
And afterwardes, on what aduenture now he rode.

Who thereto answering, said; The tydings bad, xlvi
Which now in Faerie court all men do tell,
Which turned hath great mirth, to mourning sad,
Is the late ruine of proud *Marinell,*
And suddein parture of faire *Florimell,*
To find him forth: and after her are gone
All the braue knights, that doen in armes excell,
To sauegard her, ywandred all alone;
Emongst the rest my lot (vnworthy) is to be one.

Ah gentle knight (said then Sir *Satyrane*) xlvii
Thy labour all is lost, I greatly dread,
That hast a thanklesse seruice on thee ta'ne,
And offrest sacrifice vnto the dead:
For dead, I surely doubt, thou maist aread
Henceforth for euer *Florimell* to be,
That all the noble knights of *Maydenhead,*
Which her ador'd, may sore repent with me,
And all faire Ladies may for euer sory be.

Which words when *Paridell* had heard, his hew xlviii
Gan greatly chaunge, and seem'd dismayd to bee;
Then said, Faire Sir, how may I weene it trew,
That ye doe tell in such vncertaintee?
Or speake ye of report, or did ye see
Iust cause of dread, that makes ye doubt so sore?
For perdie else how mote it euer bee,
That euer hand should dare for to engore
Her noble bloud? the heauens such crueltie abhore.

These eyes did see, that they will euer rew xlix
T'haue seene, (quoth he) when as a monstrous beast
The Palfrey, whereon she did trauell, slew,
And of his bowels made his bloudie feast:
Which speaking token sheweth at the least
Her certaine losse, if not her sure decay:
Besides, that more suspition encreast,
I found her golden girdle cast astray,
Distaynd with durt and bloud, as relique of the pray.

Aye me, (said *Paridell*) the signes be sad, l
And but God turne the same to good soothsay,
That Ladies safetie is sore to be drad:
Yet will I not forsake my forward way,
Till triall doe more certaine truth bewray.
Faire Sir (quoth he) well may it you succeed,
Ne long shall *Satyrane* behind you stay,
But to the rest, which in this Quest proceed
My labour adde, and be partaker of their speed.

Ye noble knights (said then the *Squire of Dames*) li
Well may ye speed in so praiseworthy paine:
But sith the Sunne now ginnes to slake his beames,
In deawy vapours of the westerne maine,
And lose the teme out of his weary waine,
Mote not mislike you also to abate
Your zealous hast, till morrow next againe
Both light of heauen, and strength of men relate:
Which if ye please, to yonder castle turne your gate.

That counsell pleased well; so all yfere lii
Forth marched to a Castle them before,
Where soone arriuing, they restrained were
Of readie entrance, which ought euermore
To errant knights be commun: wondrous sore
Thereat displeasd they were, till that young Squire
Gan them informe the cause, why that same dore
Was shut to all, which lodging did desire:
The which to let you weet, will further time require.

Cant. IX.

Malbecco will no straunge knights host,
For peeuish gealosie:
Paridell giusts with Britomart:
Both shew their auncestrie.

REdoubted knights, and honorable Dames, i
To whom I leuell all my labours end,
Right sore I feare, least with vnworthy blames
This odious argument my rimes should shend,
Or ought your goodly patience offend,
Whiles of a wanton Lady I do write,
Which with her loose incontinence doth blend
The shyning glory of your soueraigne light,
And knighthood fowle defaced by a faithlesse knight.

But neuer let th'ensample of the bad ii
Offend the good: for good by paragone
Of euill, may more notably be rad,
As white seemes fairer, macht with blacke attone;
Ne all are shamed by the fault of one:
For lo in heauen, whereas all goodnesse is,
Emongst the Angels, a whole legione
Of wicked Sprights did fall from happy blis;
What wonder then, if one of women all did mis?

Then listen Lordings, if ye list to weet iii
The cause, why *Satyrane* and *Paridell*
Mote not be entertaynd, as seemed meet,
Into that Castle (as that Squire does tell.)
Therein a cancred crabbed Carle does dwell,
That has no skill of Court nor courtesie,
Ne cares, what men say of him ill or well;
For all his dayes he drownes in priuitie,
Yet has full large to liue, and spend at libertie.

But all his mind is set on mucky pelfe, iv
To hoord vp heapes of euill gotten masse,
For which he others wrongs, and wreckes himselfe;
Yet is he lincked to a louely lasse,
Whose beauty doth her bounty far surpasse,
The which to him both far vnequall yeares,
And also far vnlike conditions has;
For she does ioy to play emongst her peares,
And to be free from hard restraint and gealous feares.

But he is old, and withered like hay, v
Vnfit faire Ladies seruice to supply;
The priuie guilt whereof makes him alway
Suspect her truth, and keepe continuall spy
Vpon her with his other blincked eye;
Ne suffreth he resort of liuing wight
Approch to her, ne keepe her company,
But in close bowre her mewes from all mens sight,
Depriu'd of kindly ioy and naturall delight.

Malbecco he, and *Hellenore* she hight, vi
Vnfitly yokt together in one teeme,
That is the cause, why neuer any knight
Is suffred here to enter, but he seeme
Such, as no doubt of him he neede misdeeme.
Thereat Sir *Satyrane* gan smile, and say;
Extremely mad the man I surely deeme,
That weenes with watch and hard restraint to stay
A womans will, which is disposd to go astray.

In vaine he feares that, which he cannot shonne: vii
For who wotes not, that womans subtiltyes
Can guilen *Argus,* when she list misdonne?
It is not yron bandes, nor hundred eyes,
Nor brasen walls, nor many wakefull spyes,
That can withhold her wilfull wandring feet;
But fast good will with gentle curtesyes,
And timely seruice to her pleasures meet
May her perhaps containe, that else would algates fleet.

viii Then is he not more mad (said *Paridell*)
That hath himselfe vnto such seruice sold,
In dolefull thraldome all his dayes to dwell?
For sure a foole I do him firmely hold,
That loues his fetters, though they were of gold.
But why do we deuise of others ill,
Whiles thus we suffer this same dotard old,
To keepe vs out, in scorne of his owne will,
And rather do not ransack all, and him selfe kill?

ix Nay let vs first (said *Satyrane*) entreat
The man by gentle meanes, to let vs in,
And afterwardes affray with cruell threat,
Ere that we to efforce it do begin:
Then if all fayle, we will by force it win,
And eke reward the wretch for his mesprise,
As may be worthy of his haynous sin.
That counsell pleasd: then *Paridell* did rise,
And to the Castle gate approcht in quiet wise.

x Whereat soft knocking, entrance he desyrd.
The good man selfe, which then the Porter playd,
Him answered, that all were now retyrd
Vnto their rest, and all the keyes conuayd
Vnto their maister, who in bed was layd,
That none him durst awake out of his dreme;
And therefore them of patience gently prayd.
Then *Paridell* began to chaunge his theme,
And threatned him with force and punishment extreme.

xi But all in vaine; for nought mote him relent,
And now so long before the wicket fast
They wayted, that the night was forward spent,
And the faire welkin fowly ouercast,
Gan blowen vp a bitter stormy blast,
With shoure and hayle so horrible and dred,
That this faire many were compeld at last,
To fly for succour to a little shed,
The which beside the gate for swine was ordered.

It fortuned, soone after they were gone, xii
Another knight, whom tempest thither brought,
Came to that Castle, and with earnest mone,
Like as the rest, late entrance deare besought;
But like so as the rest he prayd for nought,
For flatly he of entrance was refusd.
Sorely thereat he was displeasd, and thought
How to auenge himselfe so sore abusd,
And euermore the Carle of curtesie accusd.

But to auoyde th'intollerable stowre, xiii
He was compeld to seeke some refuge neare,
And to that shed, to shrowd him from the showre,
He came, which full of guests he found whyleare,
So as he was not let to enter there:
Whereat he gan to wex exceeding wroth,
And swore, that he would lodge with them yfere,
Or them dislodge, all were they liefe or loth;
And so defide them each, and so defide them both.

Both were full loth to leaue that needfull tent, xiv
And both full loth in darkenesse to debate;
Yet both full liefe him lodging to haue lent,
And both full liefe his boasting to abate;
But chiefly *Paridell* his hart did grate,
To heare him threaten so despightfully,
As if he did a dogge to kenell rate,
That durst not barke; and rather had he dy,
Then when he was defide, in coward corner ly.

Tho hastily remounting to his steed, xv
He forth issew'd; like as a boistrous wind,
Which in th'earthes hollow caues hath long bin hid,
And shut vp fast within her prisons blind,
Makes the huge element against her kind
To moue, and tremble as it were agast,
Vntill that it an issew forth may find;
Then forth it breakes, and with his furious blast
Confounds both land and seas, and skyes doth ouercast.

Their steel-hed speares they strongly coucht, and met xvi
Together with impetuous rage and forse,
That with the terrour of their fierce affret,
They rudely droue to ground both man and horse,
That each awhile lay like a sencelesse corse.
But *Paridell* sore brused with the blow,
Could not arise, the counterchaunge to scorse,
Till that young Squire him reared from below;
Then drew he his bright sword, and gan about him throw.

But *Satyrane* forth stepping, did them stay xvii
And with faire treatie pacifide their ire;
Then when they were accorded from the fray,
Against that Castles Lord they gan conspire,
To heape on him dew vengeaunce for his hire.
They bene agreed, and to the gates they goe
To burne the same with vnquenchable fire,
And that vncurteous Carle their commune foe
To do fowle death to dye, or wrap in grieuous woe.

Malbecco seeing them resolu'd in deed xviii
To flame the gates, and hearing them to call
For fire in earnest, ran with fearefull speed,
And to them calling from the castle wall,
Besought them humbly, him to beare with all,
As ignoraunt of seruants bad abuse,
And slacke attendaunce vnto straungers call.
The knights were willing all things to excuse,
Though nought beleu'd, and entraunce late did not refuse.

They bene ybrought into a comely bowre, xix
And seru'd of all things that mote needfull bee;
Yet secretly their hoste did on them lowre,
And welcomde more for feare, then charitee;
But they dissembled, what they did not see,
And welcomed themselues. Each gan vndight
Their garments wet, and weary armour free,
To dry them selues by *Vulcanes* flaming light,
And eke their lately bruzed parts to bring in plight.

xx
And eke that straunger knight emongst the rest,
Was for like need enforst to disaray:
Tho whenas vailed was her loftie crest,
Her golden locks, that were in tramels gay
Vpbounden, did them selues adowne display,
And raught vnto her heeles; like sunny beames,
That in a cloud their light did long time stay,
Their vapour vaded, shew their golden gleames,
And through the persant aire shoote forth their azure streames.

xxi
She also dofte her heauy haberieon,
Which the faire feature of her limbs did hyde,
And her well plighted frock, which she did won
To tucke about her short, when she did ryde,
She low let fall, that flowd from her lanck syde
Downe to her foot, with carelesse modestee.
Then of them all she plainly was espyde,
To be a woman wight, vnwist to bee,
The fairest woman wight, that euer eye did see.

xxii
Like as *Minerua,* being late returnd
From slaughter of the Giaunts conquered;
Where proud *Encelade*, whose wide nosethrils burnd
With breathed flames, like to a furnace red,
Transfixed with the speare, downe tombled ded
From top of *Hemus,* by him heaped hye;
Hath loosd her helmet from her lofty hed,
And her *Gorgonian* shield gins to vntye
From her left arme, to rest in glorious victorye.

xxiii
Which whenas they beheld, they smitten were
With great amazement of so wondrous sight,
And each on other, and they all on her
Stood gazing, as if suddein great affright
Had them surprised. At last auizing right,
Her goodly personage and glorious hew,
Which they so much mistooke, they tooke delight
In their first errour, and yet still anew
With wonder of her beauty fed their hungry vew.

Yet note their hungry vew be satisfide, xxiv
But seeing still the more desir'd to see,
And euer firmely fixed did abide
In contemplation of diuinitie:
But most they meruaild at her cheualree,
And noble prowesse, which they had approued,
That much they faynd to know, who she mote bee;
Yet none of all them her thereof amoued,
Yet euery one her likte, and euery one her loued.

And *Paridell* though partly discontent xxv
With his late fall, and fowle indignity,
Yet was soone wonne his malice to relent,
Through gracious regard of her faire eye,
And knightly worth, which he too late did try,
Yet tried did adore. Supper was dight;
Then they *Malbecco* prayd of curtesy,
That of his Lady they might haue the sight,
And company at meat, to do them more delight.

But he to shift their curious request, xxvi
Gan causen, why she could not come in place;
Her crased health, her late recourse to rest,
And humid euening ill for sicke folkes cace:
But none of those excuses could take place;
Ne would they eate, till she in presence came.
She came in presence with right comely grace,
And fairely them saluted, as became,
And shewd her selfe in all a gentle curteous Dame.

They sate to meat, and *Satyrane* his chaunce xxvii
Was her before, and *Paridell* besyde;
But he him selfe sate looking still askaunce,
Gainst *Britomart*, and euer closely eyde
Sir *Satyrane*, that glaunces might not glyde:
But his blind eye, that syded *Paridell*,
All his demeasnure from his sight did hyde:
On her faire face so did he feede his fill,
And sent close messages of loue to her at will.

xxviii

And euer and anone, when none was ware,
With speaking lookes, that close embassage bore,
He rou'd at her, and told his secret care:
For all that art he learned had of yore.
Ne was she ignoraunt of that lewd lore,
But in his eye his meaning wisely red,
And with the like him answerd euermore:
She sent at him one firie dart, whose hed
Empoisned was with priuy lust, and gealous dred.

xxix

He from that deadly throw made no defence,
But to the wound his weake hart opened wyde;
The wicked engine through false influence,
Past through his eyes, and secretly did glyde
Into his hart, which it did sorely gryde.
But nothing new to him was that same paine,
Ne paine at all; for he so oft had tryde
The powre thereof, and lou'd so oft in vaine,
That thing of course he counted, loue to entertaine.

xxx

Thenceforth to her he sought to intimate
His inward griefe, by meanes to him well knowne,
Now *Bacchus* fruit out of the siluer plate
He on the table dasht, as ouerthrowne,
Or of the fruitfull liquor ouerflowne,
And by the dauncing bubbles did diuine,
Or therein write to let his loue be showne;
Which well she red out of the learned line,
A sacrament prophane in mistery of wine.

xxxi

And when so of his hand the pledge she raught,
The guilty cup she fained to mistake,
And in her lap did shed her idle draught,
Shewing desire her inward flame to slake:
By such close signes they secret way did make
Vnto their wils, and one eyes watch escape;
Two eyes him needeth, for to watch and wake,
Who louers will deceiue. Thus was the ape,
By their faire handling, put into *Malbeccoes* cape.

Now when of meats and drinks they had their fill, xxxii
Purpose was moued by that gentle Dame,
Vnto those knights aduenturous, to tell
Of deeds of armes, which vnto them became,
And euery one his kindred, and his name.
Then *Paridell,* in whom a kindly pryde
Of gracious speach, and skill his words to frame
Abounded, being glad of so fit tyde
Him to commend to her, thus spake, of all well eyde.

Troy, that art now nought, but an idle name, xxxiii
And in thine ashes buried low dost lie,
Though whilome far much greater then thy fame,
Before that angry Gods, and cruell skye
Vpon thee heapt a direfull destinie,
What boots it boast thy glorious descent,
And fetch from heauen thy great Genealogie,
Sith all thy worthy prayses being blent,
Their of-spring hath embaste, and later glory shent.

Most famous Worthy of the world, by whome xxxiv
That warre was kindled, which did *Troy* inflame,
And stately towres of *Ilion* whilome
Brought vnto balefull ruine, was by name
Sir *Paris* far renowmd through noble fame,
Who through great prowesse and bold hardinesse,
From *Lacedæmon* fetcht the fairest Dame,
That euer *Greece* did boast, or knight possesse,
Whom *Venus* to him gaue for meed of worthinesse.

Faire *Helene,* flowre of beautie excellent, xxxv
And girlond of the mighty Conquerours,
That madest many Ladies deare lament
The heauie losse of their braue Paramours,
Which they far off beheld from *Troian* toures,
And saw the fieldes of faire *Scamander* strowne
With carcases of noble warrioures,
Whose fruitlesse liues were vnder furrow sowne,
And *Xanthus* sandy bankes with bloud all ouerflowne.

From him my linage I deriue aright, xxxvi
Who long before the ten yeares siege of *Troy,*
Whiles yet on *Ida* he a shepheard hight,
On faire *Oenone* got a louely boy,
Whom for remembraunce of her passed ioy,
She of his Father *Parius* did name;
Who, after *Greekes* did *Priams* realme destroy,
Gathred the *Troian* reliques sau'd from flame,
And with them sayling thence, to th'Isle of *Paros* came.

That was by him cald *Paros,* which before xxxvii
Hight *Nausa,* there he many yeares did raine,
And built *Nausicle* by the *Pontick* shore,
The which he dying left next in remaine
To *Paridas* his sonne.
From whom I *Paridell* by kin descend;
But for faire Ladies loue, and glories gaine,
My natiue soile haue left, my dayes to spend
In sewing deeds of armes, my liues and labours end.

Whenas the noble *Britomart* heard tell xxxviii
Of *Troian* warres, and *Priams* Citie sackt,
The ruefull story of Sir *Paridell,*
She was empassiond at that piteous act,
With zelous enuy of Greekes cruell fact,
Against that nation, from whose race of old
She heard, that she was lineally extract:
For noble *Britons* sprong from *Troians* bold,
And *Troynouant* was built of old *Troyes* ashes cold.

Then sighing soft awhile, at last she thus: xxxix
O lamentable fall of famous towne,
Which raignd so many yeares victorious,
And of all *Asie* bore the soueraigne crowne,
In one sad night consumd, and throwen downe:
What stony hart, that heares thy haplesse fate,
Is not empierst with deepe compassiowne,
And makes ensample of mans wretched state,
That floures so fresh at morne, and fades at euening late?

Behold, Sir, how your pitifull complaint xl
Hath found another partner of your payne:
For nothing may impresse so deare constraint,
As countries cause, and commune foes disdayne.
But if it should not grieue you, backe agayne
To turne your course, I would to heare desyre,
What to *Aeneas* fell; sith that men sayne
He was not in the Cities wofull fyre
Consum'd, but did him selfe to safetie retyre.

Anchyses sonne begot of *Venus* faire, xli
(Said he,) out of the flames for safegard fled,
And with a remnant did to sea repaire,
Where he through fatall errour long was led
Full many yeares, and weetlesse wandered
From shore to shore, emongst the Lybicke sands,
Ere rest he found. Much there he suffered,
And many perils past in forreine lands,
To saue his people sad from victours vengefull hands.

At last in *Latium* he did arriue, xlii
Where he with cruell warre was entertaind
Of th'inland folke, which sought him backe to driue,
Till he with old *Latinus* was constraind,
To contract wedlock: (so the fates ordaind.)
Wedlock contract in bloud, and eke in blood
Accomplished, that many deare complaind:
The riuall slaine, the victour through the flood
Escaped hardly, hardly praisd his wedlock good.

Yet after all, he victour did suruiue, xliii
And with *Latinus* did the kingdome part.
But after, when both nations gan to striue,
Into their names the title to conuart,
His sonne *Iülus* did from thence depart,
With all the warlike youth of *Troians* bloud,
And in long *Alba* plast his throne apart,
Where faire it florished, and long time stoud,
Till *Romulus* renewing it, to *Rome* remoud.

xliv

There there (said *Britomart*) a fresh appeard
The glory of the later world to spring,
And *Troy* againe out of her dust was reard,
To sit in second seat of soueraigne king,
Of all the world vnder her gouerning.
But a third kingdome yet is to arise,
Out of the *Troians* scattered of-spring,
That in all glory and great enterprise,
Both first and second *Troy* shall dare to equalise.

xlv

It *Troynouant* is hight, that with the waues
Of wealthy *Thamis* washed is along,
Vpon whose stubborne neck, whereat he raues
With roring rage, and sore him selfe does throng,
That all men feare to tempt his billowes strong,
She fastned hath her foot, which standes so hy,
That it a wonder of the world is song
In forreine landes, and all which passen by,
Beholding it from far, do thinke it threates the skye.

xlvi

The *Troian Brute* did first that Citie found,
And Hygate made the meare thereof by West,
And *Ouert* gate by North: that is the bound
Toward the land; two riuers bound the rest.
So huge a scope at first him seemed best,
To be the compasse of his kingdomes seat:
So huge a mind could not in lesser rest,
Ne in small meares containe his glory great,
That *Albion* had conquered first by warlike feat.

xlvii

Ah fairest Lady knight, (said *Paridell*)
Pardon I pray my heedlesse ouersight,
Who had forgot, that whilome I heard tell
From aged *Mnemon;* for my wits bene light.
Indeed he said (if I remember right,)
That of the antique *Troian* stocke, there grew
Another plant, that raught to wondrous hight,
And far abroad his mighty branches threw,
Into the vtmost Angle of the world he knew.

For that same *Brute,* whom much he did aduaunce xlviii
In all his speach, was *Syluius* his sonne,
Whom hauing slaine, through luckles arrowes glaunce
He fled for feare of that he had misdonne,
Or else for shame, so fowle reproch to shonne,
And with him led to sea an youthly trayne,
Where wearie wandring they long time did wonne,
And many fortunes prou'd in th'*Ocean* mayne,
And great aduentures found, that now were long to sayne.

At last by fatall course they driuen were xlix
Into an Island spatious and brode,
The furthest North, that did to them appeare:
Which after rest they seeking far abrode,
Found it the fittest soyle for their abode,
Fruitfull of all things fit for liuing foode,
But wholy wast, and void of peoples trode,
Saue an huge nation of the Geaunts broode,
That fed on liuing flesh, and druncke mens vitall blood.

Whom he through wearie wars and labours long, l
Subdewd with losse of many *Britons* bold:
In which the great *Goemagot* of strong
Corineus, and *Coulin* of *Debon* old
Were ouerthrowne, and layd on th'earth full cold,
Which quaked vnder their so hideous masse,
A famous history to be enrold
In euerlasting moniments of brasse,
That all the antique Worthies merits far did passe.

His worke great *Troynouant,* his worke is eke li
Faire *Lincolne,* both renowmed far away,
That who from East to West will endlong seeke,
Cannot two fairer Cities find this day,
Except *Cleopolis:* so heard I say
Old *Mnemon.* Therefore Sir, I greet you well
Your countrey kin, and you entirely pray
Of pardon for the strife, which late befell
Betwixt vs both vnknowne. So ended *Paridell.*

But all the while, that he these speaches spent, lii
Vpon his lips hong faire Dame *Hellenore,*
With vigilant regard, and dew attent,
Fashioning worlds of fancies euermore
In her fraile wit, that now her quite forlore:
The whiles vnwares away her wondring eye,
And greedy eares her weake hart from her bore:
Which he perceiuing, euer priuily
In speaking, many false belgardes at her let fly.

So long these knights discoursed diuersly, liii
Of straunge affaires, and noble hardiment,
Which they had past with mickle ieopardy,
That now the humid night was farforth spent,
And heauenly lampes were halfendeale ybrent:
Which th'old man seeing well, who too long thought
Euery discourse and euery argument,
Which by the houres he measured, besought
Them go to rest. So all vnto their bowres were brought.

Cant. X.

Paridell rapeth Hellenore:
Malbecco her pursewes:
Findes emongst Satyres, whence with him
To turne she doth refuse.

THe morow next, so soone as *Phœbus* Lamp i
Bewrayed had the world with early light,
And fresh *Aurora* had the shady damp
Out of the goodly heauen amoued quight,
Faire *Britomart* and that same *Faerie* knight
Vprose, forth on their iourney for to wend:
But *Paridell* complaynd, that his late fight
With *Britomart,* so sore did him offend,
That ryde he could not, till his hurts he did amend.

So forth they far'd, but he behind them stayd, ii
Maulgre his host, who grudged grieuously,
To house a guest, that would be needes obayd,
And of his owne him left not liberty:
Might wanting measure moueth surquedry.
Two things he feared, but the third was death;
That fierce youngmans vnruly maistery;
His money, which he lou'd as liuing breath;
And his faire wife, whom honest long he kept vneath.

But patience perforce he must abie, iii
What fortune and his fate on him will lay,
Fond is the feare, that findes no remedie;
Yet warily he watcheth euery way,
By which he feareth euill happen may:
So th'euill thinkes by watching to preuent;
Ne doth he suffer her, nor night, nor day,
Out of his sight her selfe once to absent.
So doth he punish her and eke himselfe torment.

iv But *Paridell* kept better watch, then hee,
A fit occasion for his turne to find:
False loue, why do men say, thou canst not see,
And in their foolish fancie feigne thee blind,
That with thy charmes the sharpest sight doest bind,
And to thy will abuse? Thou walkest free,
And seest euery secret of the mind;
Thou seest all, yet none at all sees thee;
All that is by the working of thy Deitee.

v So perfect in that art was *Paridell,*
That he *Malbeccoes* halfen eye did wyle,
His halfen eye he wiled wondrous well,
And *Hellenors* both eyes did eke beguyle,
Both eyes and hart attonce, during the whyle
That he there soiourned his wounds to heale;
That *Cupid* selfe it seeing, close did smyle,
To weet how he her loue away did steale,
And bad, that none their ioyous treason should reueale.

vi The learned louer lost no time nor tyde,
That least auantage mote to him afford,
Yet bore so faire a saile, that none espyde
His secret drift, till he her layd abord.
When so in open place, and commune bord,
He fortun'd her to meet, with commune speach
He courted her, yet bayted euery word,
That his vngentle hoste n'ote him appeach
Of vile vngentlenesse, or hospitages breach.

vii But when apart (if euer her apart)
He found, then his false engins fast he plyde,
And all the sleights vnbosomd in his hart;
He sigh'd, he sobd, he swownd, he perdy dyde,
And cast himselfe on ground her fast besyde:
Tho when againe he him bethought to liue,
He wept, and wayld, and false laments belyde,
Saying, but if she Mercie would him giue
That he mote algates dye, yet did his death forgiue.

viii And otherwhiles with amorous delights,
And pleasing toyes he would her entertaine,
Now singing sweetly, to surprise her sprights,
Now making layes of loue and louers paine,
Bransles, Ballads, virelayes, and verses vaine;
Oft purposes, oft riddles he deuysd,
And thousands like, which flowed in his braine,
With which he fed her fancie, and entysd
To take to his new loue, and leaue her old despysd.

ix And euery where he might, and euery while
He did her seruice dewtifull, and sewed
At hand with humble pride, and pleasing guile,
So closely yet, that none but she it vewed,
Who well perceiued all, and all indewed.
Thus finely did he his false nets dispred,
With which he many weake harts had subdewed
Of yore, and many had ylike misled:
What wonder then, if she were likewise carried?

x No fort so fensible, no wals so strong,
But that continuall battery will riue,
Or daily siege through dispuruayance long,
And lacke of reskewes will to parley driue;
And Peece, that vnto parley eare will giue,
Will shortly yeeld it selfe, and will be made
The vassall of the victors will byliue:
That stratageme had oftentimes assayd
This crafty Paramoure, and now it plaine displayd.

xi For through his traines he her intrapped hath,
That she her loue and hart hath wholy sold
To him, without regard of gaine, or scath,
Or care of credite, or of husband old,
Whom she hath vow'd to dub a faire Cucquold.
Nought wants but time and place, which shortly shee
Deuized hath, and to her louer told.
It pleased well. So well they both agree;
So readie rype to ill, ill wemens counsels bee.

Darke was the Euening, fit for louers stealth, xii
When chaunst *Malbecco* busie be elsewhere,
She to his closet went, where all his wealth
Lay hid: thereof she countlesse summes did reare,
The which she meant away with her to beare;
The rest she fyr'd for sport, or for despight;
As *Hellene,* when she saw aloft appeare
The *Troiane* flames, and reach to heauens hight
Did clap her hands, and ioyed at that dolefull sight.

This second *Hellene,* faire Dame *Hellenore,* xiii
The whiles her husband ranne with sory haste,
To quench the flames, which she had tyn'd before,
Laught at his foolish labour spent in waste;
And ranne into her louers armes right fast;
Where streight embraced, she to him did cry,
And call aloud for helpe, ere helpe were past;
For loe that Guest would beare her forcibly,
And meant to rauish her, that rather had to dy.

The wretched man hearing her call for ayd, xiv
And readie seeing him with her to fly,
In his disquiet mind was much dismayd:
But when againe he backward cast his eye,
And saw the wicked fire so furiously
Consume his hart, and scorch his Idoles face,
He was therewith distressed diuersly,
Ne wist he how to turne, nor to what place;
Was neuer wretched man in such a wofull cace.

Ay when to him she cryde, to her he turnd, xv
And left the fire; loue money ouercame:
But when he marked, how his money burnd,
He left his wife; money did loue disclame:
Both was he loth to loose his loued Dame,
And loth to leaue his liefest pelfe behind,
Yet sith he n'ote saue both, he sau'd that same,
Which was the dearest to his donghill mind,
The God of his desire, the ioy of misers blind.

Thus whilest all things in troublous vprore were, xvi
And all men busie to suppresse the flame,
The louing couple need no reskew feare,
But leasure had, and libertie to frame
Their purpost flight, free from all mens reclame;
And Night, the patronesse of loue-stealth faire,
Gaue them safe conduct, till to end they came:
So bene they gone yfeare, a wanton paire
Of louers loosely knit, where list them to repaire.

Soone as the cruell flames yslaked were, xvii
Malbecco seeing, how his losse did lye,
Out of the flames, which he had quencht whylere
Into huge waues of griefe and gealosye
Full deepe emplonged was, and drowned nye,
Twixt inward doole and felonous despight;
He rau'd, he wept, he stampt, he lowd did cry,
And all the passions, that in man may light,
Did him attonce oppresse, and vex his caytiue spright.

Long thus he chawd the cud of inward griefe, xviii
And did consume his gall with anguish sore,
Still when he mused on his late mischiefe,
Then still the smart thereof increased more,
And seem'd more grieuous, then it was before:
At last when sorrow he saw booted nought,
Ne griefe might not his loue to him restore,
He gan deuise, how her he reskew mought,
Ten thousand wayes he cast in his confused thought.

At last resoluing, like a pilgrim pore, xix
To search her forth, where so she might be fond,
And bearing with him treasure in close store,
The rest he leaues in ground: So takes in hond
To seeke her endlong, both by sea and lond.
Long he her sought, he sought her farre and nere,
And euery where that he mote vnderstond,
Of knights and ladies any meetings were,
And of eachone he met, he tydings did inquere.

xx
But all in vaine, his woman was too wise,
Euer to come into his clouch againe,
And he too simple euer to surprise
The iolly *Paridell,* for all his paine.
One day, as he forpassed by the plaine
With weary pace, he farre away espide
A couple, seeming well to be his twaine,
Which houed close vnder a forrest side,
As if they lay in wait, or else themselues did hide.

xxi
Well weened he, that those the same mote bee,
And as he better did their shape auize,
Him seemed more their manner did agree;
For th'one was armed all in warlike wize,
Whom, to be *Paridell* he did deuize;
And th'other all yclad in garments light,
Discolour'd like to womanish disguise,
He did resemble to his Ladie bright;
And euer his faint hart much earned at the sight.

xxii
And euer faine he towards them would goe,
But yet durst not for dread approchen nie,
But stood aloofe, vnweeting what to doe;
Till that prickt forth with loues extremitie,
That is the father of foule gealosy,
He closely nearer crept, the truth to weet:
But, as he nigher drew, he easily
Might scerne, that it was not his sweetest sweet,
Ne yet her Belamour, the partner of his sheet.

xxiii
But it was scornefull *Braggadocchio,*
That with his seruant *Trompart* houerd there,
Sith late he fled from his too earnest foe:
Whom such when as *Malbecco* spyed clere,
He turned backe, and would haue fled arere;
Till *Trompart* ronning hastily, him did stay,
And bad before his soueraine Lord appere:
That was him loth, yet durst he not gainesay,
And comming him before, low louted on the lay.

The Boaster at him sternely bent his browe, xxiv
As if he could haue kild him with his looke,
That to the ground him meekely made to bowe,
And awfull terror deepe into him strooke,
That euery member of his bodie quooke.
Said he, Thou man of nought, what doest thou here,
Vnfitly furnisht with thy bag and booke,
Where I expected one with shield and spere,
To proue some deedes of armes vpon an equall pere.

The wretched man at his imperious speach, xxv
Was all abasht, and low prostrating, said;
Good Sir, let not my rudenesse be no breach
Vnto your patience, ne be ill ypaid;
For I vnwares this way by fortune straid,
A silly Pilgrim driuen to distresse,
That seeke a Lady, There he suddein staid,
And did the rest with grieuous sighes suppresse,
While teares stood in his eies, few drops of bitternesse.

What Ladie, man? (said *Trompart*) take good hart, xxvi
And tell thy griefe, if any hidden lye;
Was neuer better time to shew thy smart,
Then now, that noble succour is thee by,
That is the whole worlds commune remedy.
That chearefull word his weake hart much did cheare,
And with vaine hope his spirits faint supply,
That bold he said; O most redoubted Pere,
Vouchsafe with mild regard a wretches cace to heare.

Then sighing sore, It is not long (said hee) xxvii
Sith I enioyd the gentlest Dame aliue;
Of whom a knight, no knight at all perdee,
But shame of all, that doe for honor striue,
By treacherous deceipt did me depriue;
Through open outrage he her bore away,
And with fowle force vnto his will did driue,
Which all good knights, that armes do beare this day,
Are bound for to reuenge, and punish if they may.

xxviii

And you most noble Lord, that can and dare
Redresse the wrong of miserable wight,
Cannot employ your most victorious speare
In better quarrell, then defence of right,
And for a Ladie gainst a faithlesse knight;
So shall your glory be aduaunced much,
And all faire Ladies magnifie your might,
And eke my selfe, albe I simple such,
Your worthy paine shall well reward with guerdon rich.

xxix

With that out of his bouget forth he drew
Great store of treasure, therewith him to tempt;
But he on it lookt scornefully askew,
As much disdeigning to be so misdempt,
Or a war-monger to be basely nempt;
And said; Thy offers base I greatly loth,
And eke thy words vncourteous and vnkempt;
I tread in dust thee and thy money both,
That, were it not for shame, So turned from him wroth.

xxx

But *Trompart,* that his maisters humor knew,
In lofty lookes to hide an humble mind,
Was inly tickled with that golden vew,
And in his eare him rounded close behind:
Yet stoupt he not, but lay still in the wind,
Waiting aduauntage on the pray to sease;
Till *Trompart* lowly to the ground inclind,
Besought him his great courage to appease,
And pardon simple man, that rash did him displease.

xxxi

Bigge looking like a doughtie Doucepere,
At last he thus; Thou clod of vilest clay,
I pardon yield, and with thy rudenesse beare;
But weete henceforth, that all that golden pray,
And all that else the vaine world vaunten may,
I loath as doung, ne deeme my dew reward:
Fame is my meed, and glory vertues pray.
But minds of mortall men are muchell mard,
And mou'd amisse with massie mucks vnmeet regard.

xxxii

And more, I graunt to thy great miserie
Gratious respect, thy wife shall backe be sent,
And that vile knight, who euer that he bee,
Which hath thy Lady reft, and knighthood shent,
By *Sanglamort* my sword, whose deadly dent
The bloud hath of so many thousands shed,
I sweare, ere long shall dearely it repent;
Ne he twixt heauen and earth shall hide his hed,
But soone he shall be found, and shortly doen be ded.

xxxiii

The foolish man thereat woxe wondrous blith,
As if the word so spoken, were halfe donne,
And humbly thanked him a thousand sith,
That had from death to life him newly wonne.
Tho forth the Boaster marching, braue begonne
His stolen steed to thunder furiously,
As if he heauen and hell would ouerronne,
And all the world confound with cruelty,
That much *Malbecco* ioyed in his iollity.

xxxiv

Thus long they three together traueiled,
Through many a wood, and many an vncouth way,
To seeke his wife, that was farre wandered:
But those two sought nought, but the present pray,
To weete the treasure, which he did bewray,
On which their eies and harts were wholly set,
With purpose, how they might it best betray;
For sith the houre, that first he did them let
The same behold, therewith their keene desires were whet.

xxxv

It fortuned as they together far'd,
They spide, where *Paridell* came pricking fast
Vpon the plaine, the which himselfe prepar'd
To giust with that braue straunger knight a cast,
As on aduenture by the way he past:
Alone he rode without his Paragone;
For hauing filcht her bels, her vp he cast
To the wide world, and let her fly alone,
He nould be clogd. So had he serued many one.

The gentle Lady, loose at randon left, xxxvi
The greene-wood long did walke, and wander wide
At wilde aduenture, like a forlorne weft,
Till on a day the *Satyres* her espide
Straying alone withouten groome or guide;
Her vp they tooke, and with them home her led,
With them as housewife euer to abide,
To milk their gotes, and make them cheese and bred,
And euery one as commune good her handeled.

That shortly she *Malbecco* has forgot, xxxvii
And eke Sir *Paridell,* all were he deare;
Who from her went to seeke another lot,
And now by fortune was arriued here,
Where those two guilers with *Malbecco* were:
Soone as the oldman saw Sir *Paridell,*
He fainted, and was almost dead with feare,
Ne word he had to speake, his griefe to tell,
But to him louted low, and greeted goodly well.

And after asked him for *Hellenore*: xxxviii
I take no keepe of her (said *Paridell*)
She wonneth in the forrest there before.
So forth he rode, as his aduenture fell;
The whiles the Boaster from his loftie sell
Faynd to alight, something amisse to mend;
But the fresh Swayne would not his leasure dwell,
But went his way; whom when he passed kend,
He vp remounted light, and after faind to wend.

Perdy nay (said *Malbecco*) shall ye not: xxxix
But let him passe as lightly, as he came:
For litle good of him is to be got,
And mickle perill to be put to shame.
But let vs go to seeke my dearest Dame,
Whom he hath left in yonder forrest wyld:
For of her safety in great doubt I am,
Least saluage beastes her person haue despoyld:
Then all the world is lost, and we in vaine haue toyld.

They all agree, and forward them addrest: xl
Ah but (said craftie *Trompart*) weete ye well,
That yonder in that wastefull wildernesse
Huge monsters haunt, and many dangers dwell;
Dragons, and Minotaures, and feendes of hell,
And many wilde woodmen, which robbe and rend
All trauellers; therefore aduise ye well,
Before ye enterprise that way to wend:
One may his iourney bring too soone to euill end.

Malbecco stopt in great astonishment, xli
And with pale eyes fast fixed on the rest,
Their counsell crau'd, in daunger imminent.
Said *Trompart,* You that are the most opprest
With burden of great treasure, I thinke best
Here for to stay in safetie behind;
My Lord and I will search the wide forrest.
That counsell pleased not *Malbeccoes* mind;
For he was much affraid, himselfe alone to find.

Then is it best (said he) that ye doe leaue xlii
Your treasure here in some securitie,
Either fast closed in some hollow greaue,
Or buried in the ground from ieopardie,
Till we returne againe in safetie:
As for vs two, least doubt of vs ye haue,
Hence farre away we will blindfolded lie,
Ne priuie be vnto your treasures graue.
It pleased: so he did. Then they march forward braue.

Now when amid the thickest woods they were, xliii
They heard a noyse of many bagpipes shrill,
And shrieking Hububs them approching nere,
Which all the forrest did with horror fill:
That dreadfull sound the boasters hart did thrill,
With such amazement, that in haste he fled,
Ne euer looked backe for good or ill,
And after him eke fearefull *Trompart* sped;
The old man could not fly, but fell to ground halfe ded.

Yet afterwards close creeping, as he might, xliv
He in a bush did hide his fearefull hed,
The iolly *Satyres* full of fresh delight,
Came dauncing forth, and with them nimbly led
Faire *Hellenore,* with girlonds all bespred,
Whom their May-lady they had newly made:
She proud of that new honour, which they red,
And of their louely fellowship full glade,
Daunst liuely, and her face did with a Lawrell shade.

The silly man that in the thicket lay xlv
Saw all this goodly sport, and grieued sore,
Yet durst he not against it doe or say,
But did his hart with bitter thoughts engore,
To see th'vnkindnesse of his *Hellenore.*
All day they daunced with great lustihed,
And with their horned feet the greene grasse wore,
The whiles their Gotes vpon the brouzes fed,
Till drouping *Phœbus* gan to hide his golden hed.

Tho vp they gan their merry pypes to trusse, xlvi
And all their goodly heards did gather round,
But euery *Satyre* first did giue a busse
To *Hellenore:* so busses did abound.
Now gan the humid vapour shed the ground
With perly deaw, and th'Earthes gloomy shade
Did dim the brightnesse of the welkin round,
That euery bird and beast awarned made,
To shrowd themselues, whiles sleepe their senses did inuade.

Which when *Malbecco* saw, out of his bush xlvii
Vpon his hands and feete he crept full light,
And like a Gote emongst the Gotes did rush,
That through the helpe of his faire hornes on hight,
And misty dampe of misconceiuing night,
And eke through likenesse of his gotish beard,
He did the better counterfeite aright:
So home he marcht emongst the horned heard,
That none of all the *Satyres* him espyde or heard.

xlviii

At night, when all they went to sleepe, he vewd,
Whereas his louely wife emongst them lay,
Embraced of a *Satyre* rough and rude,
Who all the night did minde his ioyous play:
Nine times he heard him come aloft ere day,
That all his hart with gealosie did swell;
But yet that nights ensample did bewray,
That not for nought his wife them loued so well,
When one so oft a night did ring his matins bell.

xlix

So closely as he could, he to them crept,
When wearie of their sport to sleepe they fell,
And to his wife, that now full soundly slept,
He whispered in her eare, and did her tell,
That it was he, which by her side did dwell,
And therefore prayd her wake, to heare him plaine.
As one out of a dreame not waked well,
She turned her, and returned backe againe:
Yet her for to awake he did the more constraine.

l

At last with irkesome trouble she abrayd;
And then perceiuing, that it was indeed
Her old *Malbecco,* which did her vpbrayd,
With loosenesse of her loue, and loathly deed,
She was astonisht with exceeding dreed,
And would haue wakt the *Satyre* by her syde;
But he her prayd, for mercy, or for meed,
To saue his life, ne let him be descryde,
But hearken to his lore, and all his counsell hyde.

li

Tho gan he her perswade, to leaue that lewd
And loathsome life, of God and man abhord,
And home returne, where all should be renewd
With perfect peace, and bandes of fresh accord,
And she receiu'd againe to bed and bord,
As if no trespasse euer had bene donne:
But she it all refused at one word,
And by no meanes would to his will be wonne,
But chose emongst the iolly *Satyres* still to wonne.

He wooed her, till day spring he espyde; lii
But all in vaine: and then turnd to the heard,
Who butted him with hornes on euery syde,
And trode downe in the durt, where his hore beard
Was fowly dight, and he of death afeard.
Early before the heauens fairest light
Out of the ruddy East was fully reard,
The heardes out of their foldes were loosed quight,
And he emongst the rest crept forth in sory plight.

So soone as he the Prison dore did pas, liii
He ran as fast, as both his feete could beare,
And neuer looked, who behind him was,
Ne scarsely who before: like as a Beare
That creeping close, amongst the hiues to reare
An hony combe, the wakefull dogs espy,
And him assayling, sore his carkasse teare,
That hardly he with life away does fly,
Ne stayes, till safe himselfe he see from ieopardy.

Ne stayd he, till he came vnto the place, liv
Where late his treasure he entombed had,
Where when he found it not (for *Trompart* bace
Had it purloyned for his maister bad:)
With extreme fury he became quite mad,
And ran away, ran with himselfe away:
That who so straungely had him seene bestad,
With vpstart haire, and staring eyes dismay,
From Limbo lake him late escaped sure would say.

High ouer hilles and ouer dales he fled, lv
As if the wind him on his winges had borne,
Ne banck nor bush could stay him, when he sped
His nimble feet, as treading still on thorne:
Griefe, and despight, and gealosie, and scorne
Did all the way him follow hard behind,
And he himselfe himselfe loath'd so forlorne,
So shamefully forlorne of womankind;
That as a Snake, still lurked in his wounded mind.

Still fled he forward, looking backward still, lvi
Ne stayd his flight, nor fearefull agony,
Till that he came vnto a rockie hill,
Ouer the sea, suspended dreadfully,
That liuing creature it would terrify,
To looke adowne, or vpward to the hight:
From thence he threw himselfe dispiteously,
All desperate of his fore-damned spright,
That seem'd no helpe for him was left in liuing sight.

But through long anguish, and selfe-murdring thought lvii
He was so wasted and forpined quight,
That all his substance was consum'd to nought,
And nothing left, but like an aery Spright,
That on the rockes he fell so flit and light,
That he thereby receiu'd no hurt at all,
But chaunced on a craggy cliff to light;
Whence he with crooked clawes so long did crall,
That at the last he found a caue with entrance small.

Into the same he creepes, and thenceforth there lviii
Resolu'd to build his balefull mansion,
In drery darkenesse, and continuall feare
Of that rockes fall, which euer and anon
Threates with huge ruine him to fall vpon,
That he dare neuer sleepe, but that one eye
Still ope he keepes for that occasion;
Ne euer rests he in tranquillity,
The roring billowes beat his bowre so boystrously.

Ne euer is he wont on ought to feed, lix
But toades and frogs, his pasture poysonous,
Which in his cold complexion do breed
A filthy bloud, or humour rancorous,
Matter of doubt and dread suspitious,
That doth with curelesse care consume the hart,
Corrupts the stomacke with gall vitious,
Croscuts the liuer with internall smart,
And doth transfixe the soule with deathes eternall dart.

lx

Yet can he neuer dye, but dying liues,
And doth himselfe with sorrow new sustaine,
That death and life attonce vnto him giues,
And painefull pleasure turnes to pleasing paine.
There dwels he euer, miserable swaine,
Hatefull both to him selfe, and euery wight;
Where he through priuy griefe, and horrour vaine,
Is woxen so deform'd, that he has quight
Forgot he was a man, and *Gealosie* is hight.

Cant. XI.

Britomart chaceth Ollyphant,
findes Scudamour distrest:
Assayes the house of Busyrane,
where Loues spoyles are exprest.

O Hatefull hellish Snake, what furie furst i
Brought thee from balefull house of *Proserpine,*
Where in her bosome she thee long had nurst,
And fostred vp with bitter milke of tine,
Fowle Gealosie, that turnest loue diuine
To ioylesse dread, and mak'st the louing hart
With hatefull thoughts to languish and to pine,
And feed it selfe with selfe-consuming smart?
Of all the passions in the mind thou vilest art.

O let him far be banished away, ii
And in his stead let Loue for euer dwell,
Sweet Loue, that doth his golden wings embay
In blessed Nectar, and pure Pleasures well,
Vntroubled of vile feare, or bitter fell.
And ye faire Ladies, that your kingdomes make
In th'harts of men, them gouerne wisely well,
And of faire *Britomart* ensample take,
That was as trew in loue, as Turtle to her make.

Who with Sir *Satyrane,* as earst ye red, iii
Forth ryding from *Malbeccoes* hostlesse hous,
Far off aspyde a young man, the which fled
From an huge Geaunt, that with hideous
And hatefull outrage long him chaced thus;
It was that *Ollyphant,* the brother deare
Of that *Argante* vile and vitious,
From whom the *Squire of Dames* was reft whylere;
This all as bad as she, and worse, if worse ought were.

For as the sister did in feminine iv
And filthy lust exceede all woman kind,
So he surpassed his sex masculine,
In beastly vse that I did euer find;
Whom when as *Britomart* beheld behind
The fearefull boy so greedily pursew,
She was emmoued in her noble mind,
T'employ her puissaunce to his reskew,
And pricked fiercely forward, where she him did vew.

Ne was Sir *Satyrane* her far behinde, v
But with like fiercenesse did ensew the chace:
Whom when the Gyaunt saw, he soone resinde
His former suit, and from them fled apace;
They after both, and boldly bad him bace,
And each did striue the other to out-goe,
But he them both outran a wondrous space,
For he was long, and swift as any Roe,
And now made better speed, t'escape his feared foe.

It was not *Satyrane,* whom he did feare, vi
But *Britomart* the flowre of chastity;
For he the powre of chast hands might not beare,
But alwayes did their dread encounter fly:
And now so fast his feet he did apply,
That he has gotten to a forrest neare,
Where he is shrowded in security.
The wood they enter, and search euery where,
They searched diuersely, so both diuided were.

Faire *Britomart* so long him followed, vii
That she at last came to a fountaine sheare,
By which there lay a knight all wallowed
Vpon the grassy ground, and by him neare
His haberieon, his helmet, and his speare;
A little off, his shield was rudely throwne,
On which the winged boy in colours cleare
Depeincted was, full easie to be knowne,
And he thereby, where euer it in field was showne.

His face vpon the ground did groueling ly, viii
As if he had bene slombring in the shade,
That the braue Mayd would not for courtesy,
Out of his quiet slomber him abrade,
Nor seeme too suddeinly him to inuade:
Still as she stood, she heard with grieuous throb
Him grone, as if his hart were peeces made,
And with most painefull pangs to sigh and sob,
That pitty did the Virgins hart of patience rob.

At last forth breaking into bitter plaintes ix
He said; O soueraigne Lord that sit'st on hye,
And raignst in blis emongst thy blessed Saintes,
How suffrest thou such shamefull cruelty,
So long vnwreaked of thine enimy?
Or hast thou, Lord, of good mens cause no heed?
Or doth thy iustice sleepe, and silent ly?
What booteth then the good and righteous deed,
If goodnesse find no grace, nor righteousnesse no meed?

If good find grace, and righteousnesse reward, x
Why then is *Amoret* in caytiue band,
Sith that more bounteous creature neuer far'd
On foot, vpon the face of liuing land?
Or if that heauenly iustice may withstand
The wrongfull outrage of vnrighteous men,
Why then is *Busirane* with wicked hand
Suffred, these seuen monethes day in secret den
My Lady and my loue so cruelly to pen?

My Lady and my loue is cruelly pend xi
In dolefull darkenesse from the vew of day,
Whilest deadly torments do her chast brest rend,
And the sharpe steele doth riue her hart in tway,
All for she *Scudamore* will not denay.
Yet thou vile man, vile *Scudamore* art sound,
Ne canst her ayde, ne canst her foe dismay;
Vnworthy wretch to tread vpon the ground,
For whom so faire a Lady feeles so sore a wound.

There an huge heape of singulfes did oppresse xii
His strugling soule, and swelling throbs empeach
His foltring toung with pangs of drerinesse,
Choking the remnant of his plaintife speach,
As if his dayes were come to their last reach.
Which when she heard, and saw the ghastly fit,
Threatning into his life to make a breach,
Both with great ruth and terrour she was smit,
Fearing least from her cage the wearie soule would flit.

Tho stooping downe she him amoued light; xiii
Who therewith somewhat starting, vp gan looke,
And seeing him behind a straunger knight,
Whereas no liuing creature he mistooke,
With great indignaunce he that sight forsooke,
And downe againe himselfe disdainefully
Abiecting, th'earth with his faire forhead strooke:
Which the bold Virgin seeing, gan apply
Fit medcine to his griefe, and spake thus courtesly.

Ah gentle knight, whose deepe conceiued griefe xiv
Well seemes t'exceede the powre of patience,
Yet if that heauenly grace some good reliefe
You send, submit you to high prouidence,
And euer in your noble hart prepense,
That all the sorrow in the world is lesse,
Then vertues might, and values confidence,
For who nill bide the burden of distresse,
Must not here thinke to liue: for life is wretchednesse.

Therefore, faire Sir, do comfort to you take, xv
And freely read, what wicked felon so
Hath outrag'd you, and thrald your gentle make.
Perhaps this hand may helpe to ease your woe,
And wreake your sorrow on your cruell foe,
At least it faire endeuour will apply.
Those feeling wordes so neare the quicke did goe,
That vp his head he reared easily,
And leaning on his elbow, these few wordes let fly.

What boots it plaine, that cannot be redrest, xvi
And sow vaine sorrow in a fruitlesse eare,
Sith powre of hand, nor skill of learned brest,
Ne worldly price cannot redeeme my deare,
Out of her thraldome and continuall feare?
For he the tyraunt, which her hath in ward
By strong enchauntments and blacke Magicke leare,
Hath in a dungeon deepe her close embard,
And many dreadfull feends hath pointed to her gard.

There he tormenteth her most terribly, xvii
And day and night afflicts with mortall paine,
Because to yield him loue she doth deny,
Once to me yold, not to be yold againe:
But yet by torture he would her constraine
Loue to conceiue in her disdainfull brest;
Till so she do, she must in doole remaine,
Ne may by liuing meanes be thence relest:
What boots it then to plaine, that cannot be redrest?

With this sad hersall of his heauy stresse, xviii
The warlike Damzell was empassiond sore,
And said; Sir knight, your cause is nothing lesse,
Then is your sorrow, certes if not more;
For nothing so much pitty doth implore,
As gentle Ladies helplesse misery.
But yet, if please ye listen to my lore,
I will with proofe of last extremity,
Deliuer her fro thence, or with her for you dy.

Ah gentlest knight aliue, (said *Scudamore*) xix
What huge heroicke magnanimity
Dwels in thy bounteous brest? what couldst thou more,
If she were thine, and thou as now am I?
O spare thy happy dayes, and them apply
To better boot, but let me dye, that ought;
More is more losse: one is enough to dy.
Life is not lost, (said she) for which is bought
Endlesse renowm, that more then death is to be sought.

Thus she at length perswaded him to rise, xx
And with her wend, to see what new successe
Mote him befall vpon new enterprise;
His armes, which he had vowed to disprofesse,
She gathered vp and did about him dresse,
And his forwandred steed vnto him got:
So forth they both yfere make their progresse,
And march not past the mountenaunce of a shot,
Till they arriu'd, whereas their purpose they did plot.

There they dismounting, drew their weapons bold xxi
And stoutly came vnto the Castle gate;
Whereas no gate they found, them to withhold,
Nor ward to wait at morne and euening late,
But in the Porch, that did them sore amate,
A flaming fire, ymixt with smouldry smoke,
And stinking Sulphure, that with griesly hate
And dreadfull horrour did all entraunce choke,
Enforced them their forward footing to reuoke.

Greatly thereat was *Britomart* dismayd, xxii
Ne in that stownd wist, how her selfe to beare;
For daunger vaine it were, to haue assayd
That cruell element, which all things feare,
Ne none can suffer to approchen neare:
And turning backe to *Scudamour,* thus sayd;
What monstrous enmity prouoke we heare,
Foolhardy as th'Earthes children, the which made
Battell against the Gods? so we a God inuade.

Daunger without discretion to attempt, xxiii
Inglorious and beastlike is: therefore Sir knight,
Aread what course of you is safest dempt,
And how we with our foe may come to fight.
This is (quoth he) the dolorous despight,
Which earst to you I playnd: for neither may
This fire be quencht by any wit or might,
Ne yet by any meanes remou'd away,
So mighty be th'enchauntments, which the same do stay.

What is there else, but cease these fruitlesse paines, xxiv
And leaue me to my former languishing?
Faire *Amoret* must dwell in wicked chaines,
And *Scudamore* here dye with sorrowing.
Perdy not so; (said she) for shamefull thing
It were t'abandon noble cheuisaunce,
For shew of perill, without venturing:
Rather let try extremities of chaunce,
Then enterprised prayse for dread to disauaunce.

Therewith resolu'd to proue her vtmost might, xxv
Her ample shield she threw before her face,
And her swords point directing forward right,
Assayld the flame, the which eftsoones gaue place,
And did it selfe diuide with equall space,
That through she passed; as a thunder bolt
Perceth the yielding ayre, and doth displace
The soring clouds into sad showres ymolt;
So to her yold the flames, and did their force reuolt.

Whom whenas *Scudamour* saw past the fire, xxvi
Safe and vntoucht, he likewise gan assay,
With greedy will, and enuious desire,
And bad the stubborne flames to yield him way:
But cruell *Mulciber* would not obay
His threatfull pride, but did the more augment
His mighty rage, and with imperious sway
Him forst (maulgre) his fiercenesse to relent,
And backe retire, all scorcht and pitifully brent.

With huge impatience he inly swelt, xxvii
More for great sorrow, that he could not pas,
Then for the burning torment, which he felt,
That with fell woodnesse he effierced was,
And wilfully him throwing on the gras,
Did beat and bounse his head and brest full sore;
The whiles the Championesse now entred has
The vtmost rowme, and past the formest dore,
The vtmost rowme, abounding with all precious store.

For round about, the wals yclothed were xxviii
With goodly arras of great maiesty,
Wouen with gold and silke so close and nere,
That the rich metall lurked priuily,
As faining to be hid from enuious eye;
Yet here, and there, and euery where vnwares
It shewd it selfe, and shone vnwillingly;
Like a discolourd Snake, whose hidden snares
Through the greene gras his long bright burnisht backe declares.

And in those Tapets weren fashioned xxix
Many faire pourtraicts, and many a faire feate,
And all of loue, and all of lusty-hed,
As seemed by their semblaunt did entreat;
And eke all *Cupids* warres they did repeate,
And cruell battels, which he whilome fought
Gainst all the Gods, to make his empire great;
Besides the huge massacres, which he wrought
On mighty kings and kesars, into thraldome brought.

Therein was writ, how often thundring *Ioue* xxx
Had felt the point of his hart-percing dart,
And leauing heauens kingdome, here did roue
In straunge disguize, to slake his scalding smart;
Now like a Ram, faire *Helle* to peruart,
Now like a Bull, *Europa* to withdraw:
Ah, how the fearefull Ladies tender hart
Did liuely seeme to tremble, when she saw
The huge seas vnder her t'obay her seruaunts law.

Soone after that into a golden showre xxxi
Him selfe he chaung'd faire *Danaë* to vew,
And through the roofe of her strong brasen towre
Did raine into her lap an hony dew,
The whiles her foolish garde, that little knew
Of such deceipt, kept th'yron dore fast bard,
And watcht, that none should enter nor issew;
Vaine was the watch, and bootlesse all the ward,
Whenas the God to golden hew him selfe transfard.

Then was he turnd into a snowy Swan, xxxii
To win faire *Leda* to his louely trade:
O wondrous skill, and sweet wit of the man,
That her in daffadillies sleeping made,
From scorching heat her daintie limbes to shade:
Whiles the proud Bird ruffing his fethers wyde,
And brushing his faire brest, did her inuade;
She slept, yet twixt her eyelids closely spyde,
How towards her he rusht, and smiled at his pryde.

Then shewd it, how the *Thebane Semelee* xxxiii
Deceiu'd of gealous *Iuno,* did require
To see him in his soueraigne maiestee,
Armd with his thunderbolts and lightning fire,
Whence dearely she with death bought her desire.
But faire *Alcmena* better match did make,
Ioying his loue in likenesse more entire;
Three nights in one, they say, that for her sake
He then did put, her pleasures lenger to partake.

Twise was he seene in soaring Eagles shape, xxxiv
And with wide wings to beat the buxome ayre,
Once, when he with *Asterie* did scape,
Againe, when as the *Troiane* boy so faire
He snatcht from *Ida* hill, and with him bare:
Wondrous delight it was, there to behould,
How the rude Shepheards after him did stare,
Trembling through feare, least down he fallen should,
And often to him calling, to take surer hould.

In *Satyres* shape *Antiopa* he snatcht: xxxv
And like a fire, when he *Aegin'* assayd:
A shepheard, when *Mnemosyne* he catcht:
And like a Serpent to the *Thracian* mayd.
Whiles thus on earth great *Ioue* these pageaunts playd,
The winged boy did thrust into his throne,
And scoffing, thus vnto his mother sayd,
Lo now the heauens obey to me alone,
And take me for their *Ioue*, whiles *Ioue* to earth is gone.

And thou, faire *Phœbus,* in thy colours bright xxxvi
Wast there enwouen, and the sad distresse,
In which that boy thee plonged, for despight,
That thou bewray'dst his mothers wantonnesse,
When she with *Mars* was meynt in ioyfulnesse:
For thy he thrild thee with a leaden dart,
To loue faire *Daphne,* which thee loued lesse:
Lesse she thee lou'd, then was thy iust desart,
Yet was thy loue her death, and her death was thy smart.

So louedst thou the lusty *Hyacinct,* xxxvii
So louedst thou the faire *Coronis* deare:
Yet both are of thy haplesse hand extinct,
Yet both in flowres do liue, and loue thee beare,
The one a Paunce, the other a sweet breare:
For griefe whereof, ye mote haue liuely seene
The God himselfe rending his golden heare,
And breaking quite his gyrlond euer greene,
With other signes of sorrow and impatient teene.

Both for those two, and for his owne deare sonne, xxxviii
The sonne of *Climene* he did repent,
Who bold to guide the charet of the Sunne,
Himselfe in thousand peeces fondly rent,
And all the world with flashing fier brent;
So like, that all the walles did seeme to flame.
Yet cruell *Cupid,* not herewith content,
Forst him eftsoones to follow other game,
And loue a Shepheards daughter for his dearest Dame.

He loued *Isse* for his dearest Dame, xxxix
And for her sake her cattell fed a while,
And for her sake a cowheard vile became,
The seruant of *Admetus* cowheard vile,
Whiles that from heauen he suffered exile.
Long were to tell each other louely fit,
Now like a Lyon, hunting after spoile,
Now like a Stag, now like a faulcon flit:
All which in that faire arras was most liuely writ.

Next vnto him was *Neptune* pictured, xl
In his diuine resemblance wondrous lyke:
His face was rugged, and his hoarie hed
Dropped with brackish deaw; his three-forkt Pyke
He stearnly shooke, and therewith fierce did stryke
The raging billowes, that on euery syde
They trembling stood, and made a long broad dyke,
That his swift charet might haue passage wyde,
Which foure great *Hippodames* did draw in temewise tyde.

His sea-horses did seeme to snort amayne, xli
And from their nosethrilles blow the brynie streame,
That made the sparckling waues to smoke agayne,
And flame with gold, but the white fomy creame,
Did shine with siluer, and shoot forth his beame.
The God himselfe did pensiue seeme and sad,
And hong adowne his head, as he did dreame:
For priuy loue his brest empierced had,
Ne ought but deare *Bisaltis* ay could make him glad.

He loued eke *Iphimedia* deare, xlii
And *Aeolus* faire daughter *Arne* hight,
For whom he turnd him selfe into a Steare,
And fed on fodder, to beguile her sight.
Also to win *Deucalions* daughter bright,
He turnd him selfe into a Dolphin fayre;
And like a winged horse he tooke his flight,
To snaky-locke *Medusa* to repayre,
On whom he got faire *Pegasus,* that flitteth in the ayre.

Next *Saturne* was, (but who would euer weene, xliii
That sullein *Saturne* euer weend to loue?
Yet loue is sullein, and *Saturnlike* seene,
As he did for *Erigone* it proue,)
That to a *Centaure* did him selfe transmoue.
So proou'd it eke that gracious God of wine,
When for to compasse *Philliras* hard loue,
He turnd himselfe into a fruitfull vine,
And into her faire bosome made his grapes decline.

Long were to tell the amorous assayes, xliv
And gentle pangues, with which he maked meeke
The mighty *Mars,* to learne his wanton playes:
How oft for *Venus,* and how often eek
For many other Nymphes he sore did shreek,
With womanish teares, and with vnwarlike smarts,
Priuily moystening his horrid cheek.
There was he painted full of burning darts,
And many wide woundes launched through his inner parts.

Ne did he spare (so cruell was the Elfe) xlv
His owne deare mother, (ah why should he so?)
Ne did he spare sometime to pricke himselfe,
That he might tast the sweet consuming woe,
Which he had wrought to many others moe.
But to declare the mournfull Tragedyes,
And spoiles, wherewith he all the ground did strow,
More eath to number, with how many eyes
High heauen beholds sad louers nightly theeueryes.

Kings Queenes, Lords Ladies, Knights and Damzels gent xlvi
Were heap'd together with the vulgar sort,
And mingled with the raskall rablement,
Without respect of person or of port,
To shew Dan *Cupids* powre and great effort:
And round about a border was entrayld,
Of broken bowes and arrowes shiuered short,
And a long bloudy riuer through them rayld,
So liuely and so like, that liuing sence it fayld.

And at the vpper end of that faire rowme, xlvii
There was an Altar built of pretious stone,
Of passing valew, and of great renowme,
On which there stood an Image all alone,
Of massy gold, which with his owne light shone;
And wings it had with sundry colours dight,
More sundry colours, then the proud *Pauone*
Beares in his boasted fan, or *Iris* bright,
When her discolourd bow she spreds through heauen bright.

Blindfold he was, and in his cruell fist xlviii
A mortall bow and arrowes keene did hold,
With which he shot at randon, when him list,
Some headed with sad lead, some with pure gold;
(Ah man beware, how thou those darts behold)
A wounded Dragon vnder him did ly,
Whose hideous tayle his left foot did enfold,
And with a shaft was shot through either eye,
That no man forth might draw, ne no man remedye.

And vnderneath his feet was written thus, xlix
Vnto the Victor of the Gods this bee:
And all the people in that ample hous
Did to that image bow their humble knee,
And oft committed fowle Idolatree.
That wondrous sight faire *Britomart* amazed,
Ne seeing could her wonder satisfie,
But euer more and more vpon it gazed,
The whiles the passing brightnes her fraile sences dazed.

Tho as she backward cast her busie eye, l
To search each secret of that goodly sted,
Ouer the dore thus written she did spye
Be bold: she oft and oft it ouer-red,
Yet could not find what sence it figured:
But what so were therein or writ or ment,
She was no whit thereby discouraged
From prosecuting of her first intent,
But forward with bold steps into the next roome went.

Much fairer, then the former, was that roome, li
And richlier by many partes arayd:
For not with arras made in painefull loome,
But with pure gold it all was ouerlayd,
Wrought with wilde Antickes, which their follies playd,
In the rich metall, as they liuing were:
A thousand monstrous formes therein were made,
Such as false loue doth oft vpon him weare,
For loue in thousand monstrous formes doth oft appeare.

And all about, the glistring walles were hong lii
With warlike spoiles, and with victorious prayes,
Of mighty Conquerours and Captaines strong,
Which were whilome captiued in their dayes
To cruell loue, and wrought their owne decayes:
Their swerds and speres were broke, and hauberques rent;
And their proud girlonds of tryumphant bayes
Troden in dust with fury insolent,
To shew the victors might and mercilesse intent.

The warlike Mayde beholding earnestly liii
The goodly ordinance of this rich place,
Did greatly wonder, ne could satisfie
Her greedy eyes with gazing a long space,
But more she meruaild that no footings trace,
Nor wight appear'd, but wastefull emptinesse,
And solemne silence ouer all that place:
Straunge thing it seem'd, that none was to possesse
So rich purueyance, ne them keepe with carefulnesse.

And as she lookt about, she did behold, liv
How ouer that same dore was likewise writ,
Be bold, be bold, and euery where *Be bold,*
That much she muz'd, yet could not construe it
By any ridling skill, or commune wit.
At last she spyde at that roomes vpper end,
Another yron dore, on which was writ,
Be not too bold; whereto though she did bend
Her earnest mind, yet wist not what it might intend.

Thus she there waited vntill euentyde, lv
Yet liuing creature none she saw appeare:
And now sad shadowes gan the world to hyde,
From mortall vew, and wrap in darkenesse dreare;
Yet nould she d'off her weary armes, for feare
Of secret daunger, ne let sleepe oppresse
Her heauy eyes with natures burdein deare,
But drew her selfe aside in sickernesse,
And her welpointed weapons did about her dresse.

Cant. XII.

The maske of Cupid, and th'enchaunted
Chamber are displayd,
Whence Britomart redeemes faire
Amoret, through charmes decayd.

THo when as chearelesse Night ycouered had i
Faire heauen with an vniuersall cloud,
That euery wight dismayd with darknesse sad,
In silence and in sleepe themselues did shroud,
She heard a shrilling Trompet sound aloud,
Signe of nigh battell, or got victory;
Nought therewith daunted was her courage proud,
But rather stird to cruell enmity,
Expecting euer, when some foe she might descry.

With that, an hideous storme of winde arose, ii
With dreadfull thunder and lightning atwixt,
And an earth-quake, as if it streight would lose
The worlds foundations from his centre fixt;
A direfull stench of smoke and sulphure mixt
Ensewd, whose noyance fild the fearefull sted,
From the fourth houre of night vntill the sixt;
Yet the bold *Britonesse* was nought ydred,
Though much emmou'd, but stedfast still perseuered.

All suddenly a stormy whirlwind blew iii
Throughout the house, that clapped euery dore,
With which that yron wicket open flew,
As it with mightie leuers had bene tore:
And forth issewd, as on the ready flore
Of some Theatre, a graue personage,
That in his hand a branch of laurell bore,
With comely haueour and count'nance sage,
Yclad in costly garments, fit for tragicke Stage.

iv

Proceeding to the midst, he still did stand,
As if in mind he somewhat had to say,
And to the vulgar beckning with his hand,
In signe of silence, as to heare a play,
By liuely actions he gan bewray
Some argument of matter passioned;
Which doen, he backe retyred soft away,
And passing by, his name discouered,
Ease, on his robe in golden letters cyphered.

v

The noble Mayd, still standing all this vewd,
And merueild at his strange intendiment;
With that a ioyous fellowship issewd
Of Minstrals, making goodly meriment,
With wanton Bardes, and Rymers impudent,
All which together sung full chearefully
A lay of loues delight, with sweet concent:
After whom marcht a iolly company,
In manner of a maske, enranged orderly.

vi

The whiles a most delitious harmony,
In full straunge notes was sweetly heard to sound,
That the rare sweetnesse of the melody
The feeble senses wholly did confound,
And the fraile soule in deepe delight nigh dround:
And when it ceast, shrill trompets loud did bray,
That their report did farre away rebound,
And when they ceast, it gan againe to play,
The whiles the maskers marched forth in trim aray.

vii

The first was *Fancy,* like a louely boy,
Of rare aspect, and beautie without peare;
Matchable either to that ympe of *Troy,*
Whom *Ioue* did loue, and chose his cup to beare,
Or that same daintie lad, which was so deare
To great *Alcides,* that when as he dyde,
He wailed womanlike with many a teare,
And euery wood, and euery valley wyde
He fild with *Hylas* name; the Nymphes eke *Hylas* cryde.

His garment neither was of silke nor say, viii
But painted plumes, in goodly order dight,
Like as the sunburnt *Indians* do aray
Their tawney bodies, in their proudest plight:
As those same plumes, so seemd he vaine and light,
That by his gate might easily appeare;
For still he far'd as dauncing in delight,
And in his hand a windy fan did beare,
That in the idle aire he mou'd still here and there.

And him beside marcht amorous *Desyre,* ix
Who seemd of riper yeares, then th'other Swaine,
Yet was that other swayne this elders syre,
And gaue him being, commune to them twaine:
His garment was disguised very vaine,
And his embrodered Bonet sat awry;
Twixt both his hands few sparkes he close did straine,
Which still he blew, and kindled busily,
That soone they life conceiu'd, and forth in flames did fly.

Next after him went *Doubt,* who was yclad x
In a discolour'd cote, of straunge disguyse,
That at his backe a brode Capuccio had,
And sleeues dependant *Albanese*-wyse:
He lookt askew with his mistrustfull eyes,
And nicely trode, as thornes lay in his way,
Or that the flore to shrinke he did auyse,
And on a broken reed he still did stay
His feeble steps, which shrunke, when hard theron he lay.

With him went *Daunger,* cloth'd in ragged weed, xi
Made of Beares skin, that him more dreadfull made,
Yet his owne face was dreadfull, ne did need
Straunge horrour, to deforme his griesly shade;
A net in th'one hand, and a rustie blade
In th'other was, this Mischiefe, that Mishap;
With th'one his foes he threatned to inuade,
With th'other he his friends ment to enwrap:
For whom he could not kill, he practizd to entrap.

xii
Next him was *Feare,* all arm'd from top to toe,
Yet thought himselfe not safe enough thereby,
But feard each shadow mouing to and fro,
And his owne armes when glittering he did spy,
Or clashing heard, he fast away did fly,
As ashes pale of hew, and wingyheeld;
And euermore on Daunger fixt his eye,
Gainst whom he alwaies bent a brasen shield,
Which his right hand vnarmed fearefully did wield.

xiii
With him went *Hope* in rancke, a handsome Mayd,
Of chearefull looke and louely to behold;
In silken samite she was light arayd,
And her faire lockes were wouen vp in gold;
She alway smyld, and in her hand did hold
An holy water Sprinckle, dipt in deowe,
With which she sprinckled fauours manifold,
On whom she list, and did great liking sheowe,
Great liking vnto many, but true loue to feowe.

xiv
And after them *Dissemblance,* and *Suspect*
Marcht in one rancke, yet an vnequall paire:
For she was gentle, and of milde aspect,
Courteous to all, and seeming debonaire,
Goodly adorned, and exceeding faire:
Yet was that all but painted, and purloynd,
And her bright browes were deckt with borrowed haire:
Her deedes were forged, and her words false coynd,
And alwaies in her hand two clewes of silke she twynd.

xv
But he was foule, ill fauoured, and grim,
Vnder his eyebrowes looking still askaunce;
And euer as *Dissemblance* laught on him,
He lowrd on her with daungerous eyeglaunce;
Shewing his nature in his countenance;
His rolling eyes did neuer rest in place,
But walkt each where, for feare of hid mischaunce,
Holding a lattice still before his face,
Through which he still did peepe, as forward he did pace.

Next him went *Griefe,* and *Fury* matcht yfere; xvi
Griefe all in sable sorrowfully clad,
Downe hanging his dull head, with heauy chere,
Yet inly being more, then seeming sad:
A paire of Pincers in his hand he had,
With which he pinched people to the hart,
That from thenceforth a wretched life they lad,
In wilfull languor and consuming smart,
Dying each day with inward wounds of dolours dart.

But *Fury* was full ill appareiled xvii
In rags, that naked nigh she did appeare,
With ghastly lookes and dreadfull drerihed;
For from her backe her garments she did teare,
And from her head oft rent her snarled heare:
In her right hand a firebrand she did tosse
About her head, still roming here and there;
As a dismayed Deare in chace embost,
Forgetfull of his safety, hath his right way lost.

After them went *Displeasure* and *Pleasance,* xviii
He looking lompish and full sullein sad,
And hanging downe his heauy countenance;
She chearefull fresh and full of ioyance glad,
As if no sorrow she ne felt ne drad;
That euill matched paire they seemd to bee:
An angry Waspe th'one in a viall had,
Th'other in hers an hony-lady Bee;
Thus marched these sixe couples forth in faire degree.

After all these there marcht a most faire Dame, xix
Led of two grysie villeins, th'one *Despight,*
The other cleped *Cruelty* by name:
She dolefull Lady, like a dreary Spright,
Cald by strong charmes out of eternall night,
Had deathes owne image figurd in her face,
Full of sad signes, fearefull to liuing sight;
Yet in that horror shewd a seemely grace,
And with her feeble feet did moue a comely pace.

Her brest all naked, as net iuory, xx
Without adorne of gold or siluer bright,
Wherewith the Craftesman wonts it beautify,
Of her dew honour was despoyled quight,
And a wide wound therein (O ruefull sight)
Entrenched deepe with knife accursed keene,
Yet freshly bleeding forth her fainting spright,
(The worke of cruell hand) was to be seene,
That dyde in sanguine red her skin all snowy cleene.

At that wide orifice her trembling hart xxi
Was drawne forth, and in siluer basin layd,
Quite through transfixed with a deadly dart,
And in her bloud yet steeming fresh embayd:
And those two villeins, which her steps vpstayd,
When her weake feete could scarcely her sustaine,
And fading vitall powers gan to fade,
Her forward still with torture did constraine,
And euermore encreased her consuming paine.

Next after her the winged God himselfe xxii
Came riding on a Lion rauenous,
Taught to obay the menage of that Elfe,
That man and beast with powre imperious
Subdeweth to his kingdome tyrannous:
His blindfold eyes he bad a while vnbind,
That his proud spoyle of that same dolorous
Faire Dame he might behold in perfect kind;
Which seene, he much reioyced in his cruell mind.

Of which full proud, himselfe vp rearing hye, xxiii
He looked round about with sterne disdaine;
And did suruay his goodly company:
And marshalling the euill ordered traine,
With that the darts which his right hand did straine,
Full dreadfully he shooke that all did quake,
And clapt on hie his coulourd winges twaine,
That all his many it affraide did make:
Tho blinding him againe, his way he forth did take.

Behinde him was *Reproch, Repentance, Shame;* xxiv
Reproch the first, *Shame* next, *Repent* behind:
Repentance feeble, sorrowfull, and lame:
Reproch despightfull, carelesse, and vnkind;
Shame most ill fauourd, bestiall, and blind:
Shame lowrd, *Repentance* sigh'd, *Reproch* did scould;
Reproch sharpe stings, *Repentance* whips entwind,
Shame burning brond-yrons in her hand did hold:
All three to each vnlike, yet all made in one mould.

And after them a rude confused rout xxv
Of persons flockt, whose names is hard to read:
Emongst them was sterne *Strife,* and *Anger* stout,
Vnquiet *Care,* and fond *Vnthriftihead,*
Lewd *Losse of Time,* and *Sorrow* seeming dead,
Inconstant *Chaunge,* and false *Disloyaltie,*
Consuming *Riotise,* and guilty *Dread*
Of heauenly vengeance, faint *Infirmitie,*
Vile *Pouertie,* and lastly *Death* with infamie.

There were full many moe like maladies, xxvi
Whose names and natures I note readen well;
So many moe, as there be phantasies
In wauering wemens wit, that none can tell,
Or paines in loue, or punishments in hell;
All which disguized marcht in masking wise,
About the chamber with that Damozell,
And then returned, hauing marched thrise,
Into the inner roome, from whence they first did rise.

So soone as they were in, the dore streight way xxvii
Fast locked, driuen with that stormy blast,
Which first it opened; and bore all away.
Then the braue Maid, which all this while was plast
In secret shade, and saw both first and last,
Issewed forth, and went vnto the dore,
To enter in, but found it locked fast:
It vaine she thought with rigorous vprore
For to efforce, when charmes had closed it afore.

Where force might not auaile, there sleights and art xxviii
She cast to vse, both fit for hard emprize;
For thy from that same roome not to depart
Till morrow next, she did her selfe auize,
When that same Maske againe should forth arize.
The morrow next appeard with ioyous cheare,
Calling men to their daily exercize,
Then she, as morrow fresh, her selfe did reare
Out of her secret stand, that day for to out weare.

All that day she outwore in wandering, xxix
And gazing on that Chambers ornament,
Till that againe the second euening
Her couered with her sable vestiment,
Wherewith the worlds faire beautie she hath blent:
Then when the second watch was almost past,
That brasen dore flew open, and in went
Bold *Britomart,* as she had late forecast,
Neither of idle shewes, nor of false charmes aghast.

So soone as she was entred, round about xxx
She cast her eies, to see what was become
Of all those persons, which she saw without:
But lo, they streight were vanisht all and some,
Ne liuing wight she saw in all that roome,
Saue that same woefull Ladie, both whose hands
Were bounden fast, that did her ill become,
And her small wast girt round with yron bands,
Vnto a brasen pillour, by the which she stands.

And her before the vile Enchaunter sate, xxxi
Figuring straunge characters of his art,
With liuing bloud he those characters wrate,
Dreadfully dropping from her dying hart,
Seeming transfixed with a cruell dart,
And all perforce to make her him to loue.
Ah who can loue the worker of her smart?
A thousand charmes he formerly did proue;
Yet thousand charmes could not her stedfast heart remoue.

Soone as that virgin knight he saw in place, xxxii
His wicked bookes in hast he ouerthrew,
Not caring his long labours to deface,
And fiercely ronning to that Lady trew,
A murdrous knife out of his pocket drew,
The which he thought, for villeinous despight,
In her tormented bodie to embrew:
But the stout Damzell to him leaping light,
His cursed hand withheld, and maistered his might.

From her, to whom his fury first he ment, xxxiii
The wicked weapon rashly he did wrest,
And turning to her selfe his fell intent,
Vnwares it strooke into her snowie chest,
That little drops empurpled her faire brest.
Exceeding wroth therewith the virgin grew,
Albe the wound were nothing deepe imprest,
And fiercely forth her mortall blade she drew,
To giue him the reward for such vile outrage dew.

So mightily she smote him, that to ground xxxiv
He fell halfe dead; next stroke him should haue slaine,
Had not the Lady, which by him stood bound,
Dernely vnto her called to abstaine,
From doing him to dy. For else her paine
Should be remedilesse, sith none but hee,
Which wrought it, could the same recure againe.
Therewith she stayd her hand, loth stayd to bee;
For life she him enuyde, and long'd reuenge to see.

And to him said, Thou wicked man, whose meed xxxv
For so huge mischiefe, and vile villany
Is death, or if that ought do death exceed,
Be sure, that nought may saue thee from to dy,
But if that thou this Dame doe presently
Restore vnto her health, and former state;
This doe and liue, else die vndoubtedly.
He glad of life, that lookt for death but late,
Did yield himselfe right willing to prolong his date.

xxxvi

And rising vp, gan streight to ouerlooke
Those cursed leaues, his charmes backe to reuerse;
Full dreadfull things out of that balefull booke
He red, and measur'd many a sad verse,
That horror gan the virgins hart to perse,
And her faire locks vp stared stiffe on end,
Hearing him those same bloudy lines reherse;
And all the while he red, she did extend
Her sword high ouer him, if ought he did offend.

xxxvii

Anon she gan perceiue the house to quake,
And all the dores to rattel round about;
Yet all that did not her dismaied make,
Nor slacke her threatfull hand for daungers dout,
But still with stedfast eye and courage stout
Abode, to weet what end would come of all.
At last that mightie chaine, which round about
Her tender waste was wound, adowne gan fall,
And that great brasen pillour broke in peeces small.

xxxviii

The cruell steele, which thrild her dying hart,
Fell softly forth, as of his owne accord,
And the wyde wound, which lately did dispart
Her bleeding brest, and riuen bowels gor'd,
Was closed vp, as it had not bene bor'd,
And euery part to safety full sound,
As she were neuer hurt, was soone restor'd:
Tho when she felt her selfe to be vnbound,
And perfect hole, prostrate she fell vnto the ground.

xxxix

Before Faire *Britomart,* she fell prostrate,
Saying, Ah noble knight, what worthy meed
Can wretched Lady, quit from wofull state,
Yield you in liew of this your gratious deed?
Your vertue selfe her owne reward shall breed,
Euen immortall praise, and glory wyde,
Which I your vassall, by your prowesse freed,
Shall through the world make to be notifyde,
And goodly well aduaunce, that goodly well was tryde.

But *Britomart* vprearing her from ground, xl
Said, Gentle Dame, reward enough I weene
For many labours more, then I haue found,
This, that in safety now I haue you seene,
And meane of your deliuerance haue beene:
Henceforth faire Lady comfort to you take,
And put away remembrance of late teene;
In stead thereof know, that your louing Make,
Hath no lesse griefe endured for your gentle sake.

She much was cheard to heare him mentiond, xli
Whom of all liuing wights she loued best.
Then laid the noble Championesse strong hond
Vpon th'enchaunter, which had her distrest
So sore, and with foule outrages opprest:
With that great chaine, wherewith not long ygo
He bound that pitteous Lady prisoner, now relest,
Himselfe she bound, more worthy to be so,
And captiue with her led to wretchednesse and wo.

Returning backe, those goodly roomes, which erst xlii
She saw so rich and royally arayd,
Now vanisht vtterly, and cleane subuerst
She found, and all their glory quite decayd,
That sight of such a chaunge her much dismayd.
Thence forth descending to that perlous Porch,
Those dreadfull flames she also found delayd,
And quenched quite, like a consumed torch,
That erst all entrers wont so cruelly to scorch.

More easie issew now, then entrance late xliii
She found: for now that fained dreadfull flame,
Which chokt the porch of that enchaunted gate,
And passage bard to all, that thither came,
Was vanisht quite, as it were not the same,
And gaue her leaue at pleasure forth to passe.
Th'Enchaunter selfe, which all that fraud did frame,
To haue efforst the loue of that faire lasse,
Seeing his worke now wasted deepe engrieued was.

But when the victoresse arriued there, xliv
Where late she left the pensife *Scudamore,*
With her owne trusty Squire, both full of feare,
Neither of them she found where she them lore:
Thereat her noble hart was stonisht sore;
But most faire *Amoret,* whose gentle spright
Now gan to feede on hope, which she before
Conceiued had, to see her owne deare knight,
Being thereof beguyld was fild with new affright.

But he sad man, when he had long in drede xlv
Awayted there for *Britomarts* returne,
Yet saw her not nor signe of her good speed,
His expectation to despaire did turne,
Misdeeming sure that her those flames did burne;
And therefore gan aduize with her old Squire,
Who her deare nourslings losse no lesse did mourne,
Thence to depart for further aide t'enquire:
Where let them wend at will, whilest here I doe respire.

REJECTED STANZAS.

The following stanzas concluded Book III in the 1590 edition, but were cancelled in favor of stanzas xliii-xlv in the 1596 edition.

At last she came vnto the place, where late
She left Sir *Scudamour* in great distresse,
Twixt dolour and despight halfe desperate,
Of his loues succour, of his owne redresse,
And of the hardie *Britomarts* successe:
There on the cold earth him now thrown she found,
In wilfull anguish, and dead heauinesse,
And to him cald; whose voices knowen sound
Soone as he heard, himself he reared light from ground.

There did he see, that most on earth him ioyd,
His dearest loue, the comfort of his dayes,
Whose too long absence him had sore annoyd,
And wearied his life with dull delayes:
Straight he vpstarted from the loathed layes,
And to her ran with hasty egernesse,
Like as a Deare, that greedily embayes
In the coole soile, after long thirstinesse,
Which he in chace endured hath, now nigh breathlesse.

Lightly he clipt her twixt his armes twaine,
And streightly did embrace her body bright,
Her body, late the prison of sad paine,
Now the sweet lodge of loue and deare delight:
But she faire Lady ouercommen quight
Of huge affection, did in pleasure melt,
And in sweete rauishment pourd out her spright:
No word they spake, nor earthly thing they felt,
But like two senceles stocks in long embracement dwelt.

Had ye them seene, ye would haue surely thought,
That they had beene that faire *Hermaphrodite*,
Which that rich *Romane* of white marble wrought,
And in his costly Bath causd to bee site:
So seemd those two, as growne together quite,
That *Britomart* halfe enuying their blesse,
Was much empassiond in her gentle sprite,
And to her selfe oft wisht like happinesse,
In vaine she wisht, that fate n'ould let her yet possesse.

Thus doe those louers with sweet counteruayle,
Each other of loues bitter fruit despoile.
But now my teme begins to faint and fayle,
All woxen weary of their iournall toyle:
Therefore I will their sweatie yokes assoyle
At this same furrowes end, till a new day:
And ye faire Swayns, after your long turmoyle,
Now cease your worke, and at your pleasure play;
Now cease your worke; to morrow is an holy day.

COMMENDATORY VERSES
AND
DEDICATORY SONNETS

¶ A Vision vpon this conceipt of the *Faery Queene.*

ME thought I saw the graue, where *Laura* lay,
Within that Temple, where the vestall flame
Was wont to burne, and passing by that way,
To see that buried dust of liuing fame,
Whose tombe faire loue, and fairer vertue kept,
All suddenly I saw the Faery Queene:
At whose approch the soule of *Petrarke* wept,
And from thenceforth those graces were not seene.
For they this Queene attended, in whose steed
Obliuion laid him downe on *Lauras* herse:
Hereat the hardest stones were seene to bleed,
And grones of buried ghostes the heauens did perse.
Where *Homers* spright did tremble all for griefe,
And curst th'accesse of that celestiall theife.

Another of the same.

THe prayse of meaner wits this worke like profit brings,
As doth the Cuckoes song delight when Philumena *sings.*
If thou hast formed right true vertues face herein:
Vertue her selfe can best discerne, to whom they written bin.
If thou hast beautie praysd, let her sole lookes diuine
Iudge if ought therein be amis, and mend it by her eine.
If Chastitie want ought, or Temperance her dew,
Behold her Princely mind aright, and write thy Queene anew.
Meane while she shall perceiue, how farre her vertues sore
Aboue the reach of all that liue, or such as wrote of yore:
And thereby will excuse and fauour thy good will:
Whose vertue can not be exprest, but by an Angels quill.
Of me no lines are lou'd, nor letters are of price,
Of all which speake our English tongue, but those of thy deuice.

W. R.

To the learned Shepheard.

COllyn I see by thy new taken taske,
some sacred fury hath enricht thy braynes,
That leades thy muse in haughtie verse to maske,
and loath the layes that longs to lowly swaynes.
That lifts thy notes from Shepheardes vnto kings,
So like the liuely Larke that mounting sings.

Thy louely Rosolinde seemes now forlorne,
and all thy gentle flockes forgotten quight,
Thy chaunged hart now holdes thy pypes in scorne,
those prety pypes that did thy mates delight.
Those trustie mates, that loued thee so well,
Whom thou gau'st mirth: as they gaue thee the bell.

Yet as thou earst with thy sweete roundelayes,
didst stirre to glee our laddes in homely bowers:
So moughtst thou now in these refyned layes,
delight the dainty eares of higher powers.
And so mought they in their deepe skanning skill
Alow and grace our Collyns flowing quill.

And fare befall that Faerie Queene *of thine,*
in whose faire eyes loue linckt with vertue sits:
Enfusing by those bewties fiers deuine,
such high conceites into thy humble wits,
As raised hath poore pastors oaten reede,
From rusticke tunes, to chaunt heroique deedes.

So mought thy Redcrosse knight *with happy hand*
victorious be in that faire Ilands right:
Which thou doest vaile in Type of Faery land
Elyzas blessed field, that Albion *hight.*
That shieldes her friends, and warres her mightie foes,
Yet still with people, peace, and plentie flowes.

But (iolly Shepheard) though with pleasing style,
thou feast the humour of the Courtly traine:
Let not conceipt thy setled sence beguile,
ne daunted be through enuy or disdaine.
Subiect thy dome to her Empyring spright,
From whence thy Muse, and all the world takes light.

Hobynoll.

FAyre *Thamis* streame, that from *Ludds* stately towne,
Runst paying tribute to the Ocean seas,
Let all thy Nymphes and Syrens of renowne
Be silent, whyle this Bryttane *Orpheus* playes:
Nere thy sweet bankes, there liues that sacred crowne,
Whose hand strowes Palme and neuer-dying bayes,
Let all at once, with thy soft murmuring sowne
Present her with this worthy Poets prayes.
For he hath taught hye drifts in shepeherdes weedes,
And deepe conceites now singes in *Faeries* deedes.

R. S.

GRaue Muses march in triumph and with prayses,
Our Goddesse here hath giuen you leaue to land:
And biddes this rare dispenser of your graces
Bow downe his brow vnto her sacred hand.
Desertes findes dew in that most princely doome,
In whose sweete brest are all the Muses bredde:
So did that great Augustus *erst in Roome*
With leaues of fame adorne his Poets hedde.
Faire be the guerdon of your Faery Queene,
Euen of the fairest that the world hath seene.

H. B.

WHen stout *Achilles* heard of *Helens* rape
And what reuenge the States of Greece deuisd:
Thinking by sleight the fatall warres to scape,
In womans weedes him selfe he then disguisde:
But this deuise *Vlysses* soone did spy,
And brought him forth, the chaunce of warre to try.

When *Spencer* saw the fame was spredd so large,
Through Faery land of their renowned Queene:
Loth that his Muse should take so great a charge,
As in such haughty matter to be seene,
To seeme a shepeheard then he made his choice,
But *Sydney* heard him sing, and knew his voice.

And as *Vlysses* brought faire *Thetis* sonne
From his retyred life to menage armes:
So *Spencer* was by *Sidneys* speaches wonne,
To blaze her fame not fearing future harmes:
For well he knew, his Muse would soone be tyred
In her high praise, that all the world admired.

Yet as *Achilles* in those warlike frayes,
Did win the palme from all the *Grecian* Peeres:
So *Spencer* now to his immortall prayse,
Hath wonne the Laurell quite from all his feres.
What though his taske exceed a humaine witt,
He is excus'd, sith *Sidney* thought it fitt.

W. L.

TO looke vpon a worke of rare deuise
The which a workman setteth out to view,
And not to yield it the deserued prise,
That vnto such a workmanship is dew,
Doth either proue the iudgement to be naught
Or els doth shew a mind with enuy fraught.

To labour to commend a peece of worke,
Which no man goes about to discommend,
Would raise a iealous doubt that there did lurke,
Some secret doubt, whereto the prayse did tend.
For when men know the goodnes of the wyne,
T'is needlesse for the hoast to haue a sygne.

Thus then to shew my iudgement to be such
As can discerne of colours blacke, and white,
As alls to free my minde from enuies tuch,
That neuer giues to any man his right,
I here pronounce this workmanship is such,
As that no pen can set it forth too much.

And thus I hang a garland at the dore,
Not for to shew the goodnes of the ware:
But such hath beene the custome heretofore,
And customes very hardly broken are.
And when your tast shall tell you this is trew,
Then looke you giue your hoast his vtmost dew.

Ignoto.

To the right honourable Sir Christopher Hatton,
Lord high Chauncelor of England. &c.

THose prudent heads, that with theire counsels wise
Whylom the Pillours of th'earth did sustaine,
And taught ambitious *Rome* to tyrannise,
And in the neck of all the world to rayne,
Oft from those graue affaires were wont abstaine,
With the sweet Lady Muses for to play:
So *Ennius* the elder Africane,
So *Maro* oft did *Cæsars* cares allay.
So you great Lord, that with your counsell sway
The burdeine of this kingdom mightily,
With like delightes sometimes may eke delay,
The rugged brow of carefull Policy:
And to these ydle rymes lend litle space,
Which for their titles sake may find more grace.

To the right honourable the Lo. Burleigh Lo. high Threasurer of England.

TO you right noble Lord, whose carefull brest
To menage of most graue affaires is bent,
And on whose mightie shoulders most doth rest
The burdein of this kingdomes gouernement,
As the wide compasse of the firmament,
On *Atlas* mighty shoulders is vpstayd;
Vnfitly I these ydle rimes present,
The labor of lost time, and wit vnstayd:
Yet if their deeper sence be inly wayd,
And the dim vele, with which from comune vew
Their fairer parts are hid, aside be layd.
Perhaps not vaine they may appeare to you.
Such as they be, vouchsafe them to receaue,
And wipe their faults out of your censure graue.

E. S.

To the right Honourable the Earle of Oxenford,
Lord high Chamberlayne of England. &c.

RECeiue most Noble Lord in gentle gree,
The vnripe fruit of an vnready wit:
Which by thy countenaunce doth craue to bee
Defended from foule Enuies poisnous bit.
Which so to doe may thee right well besit,
Sith th'antique glory of thine auncestry
Vnder a shady vele is therein writ,
And eke thine owne long liuing memory,
Succeeding them in true nobility:
And also for the loue, which thou doest beare
To th'*Heliconian* ymps, and they to thee,
They vnto thee, and thou to them most deare:
Deare as thou art vnto thy selfe, so loue
That loues and honours thee, as doth behoue.

To the right honourable the Earle of
Northumberland.

THe sacred Muses haue made alwaies clame
To be the Nourses of nobility,
And Registres of euerlasting fame,
To all that armes professe and cheualry.
Then by like right the noble Progeny,
Which them succeed in fame and worth, are tyde
T'embrace the seruice of sweete Poetry,
By whose endeuours they are glorifide,
And eke from all, of whom it is enuide,
To patronize the authour of their praise,
Which giues them life, that els would soone haue dide,
And crownes their ashes with immortall baies.
To thee therefore right noble Lord I send
This present of my paines, it to defend.

To the right honourable the Earle of Cumberland.

REdoubted Lord, in whose corageous mind
The flowre of cheualry now bloosming faire,
Doth promise fruite worthy the noble kind,
Which of their praises haue left you the haire;
To you this humble present I prepare,
For loue of vertue and of Martiall praise,
To which though nobly ye inclined are,
As goodlie well ye shew'd in late assaies,
Yet braue ensample of long passed daies,
In which trew honor yee may fashiond see,
To like desire of honor may ye raise,
And fill your mind with magnanimitee.
Receiue it Lord therefore as it was ment,
For honor of your name and high descent.

E. S.

To the most honourable and excellent Lo. the Earle of Essex. Great Maister of the Horse to her Highnesse, and knight of the Noble order of the Garter. &c.

MAgnificke Lord, whose vertues excellent
Doe merit a most famous Poets witt,
To be thy liuing praises instrument,
Yet doe not sdeigne, to let thy name be writt
In this base Poeme, for thee far vnfitt.
Nought is thy worth disparaged thereby,
But when my Muse, whose fethers nothing flitt
Doe yet but flagg, and lowly learne to fly
With bolder wing shall dare alofte to sty
To the last praises of this Faery Queene,
Then shall it make more famous memory
Of thine Heroicke parts, such as they beene:
Till then vouchsafe thy noble countenaunce,
To these first labours needed furtheraunce.

To the right Honourable the Earle of *Ormond and Ossory.*

REceiue most noble Lord a simple taste
Of the wilde fruit, which saluage soyl hath bred,
Which being through long wars left almost waste,
With brutish barbarisme is ouerspredd:
And in so faire a land, as may be redd,
Not one *Parnassus*, nor one *Helicone*
Left for sweete Muses to be harboured,
But where thy selfe hast thy braue mansione;
There in deede dwel faire Graces many one.
And gentle Nymphes, delights of learned wits,
And in thy person without Paragone
All goodly bountie and true honour sits,
Such therefore, as that wasted soyl doth yield,
Receiue dear Lord in worth, the fruit of barren field.

*To the right honourable the Lo. Ch. Howard, Lo. high Admi-*ral of England, knight of the noble order of the Garter, and one of her Maiesties priuie Counsel. &c.

ANd ye, braue Lord, whose goodly personage,
And noble deeds each other garnishing,
Make you ensample to the present age,
Of th'old Heroes, whose famous ofspring
The antique Poets wont so much to sing,
In this same Pageaunt haue a worthy place,
Sith those huge castles of Castilian king,
That vainly threatned kingdomes to displace,
Like flying doues ye did before you chace;
And that proud people woxen insolent
Through many victories, didst first deface:
Thy praises euerlasting monument
Is in this verse engrauen semblably,
That it may liue to all posterity.

To the right honourable the Lord of Hunsdon, high Chamberlaine to her Maiesty.

REnowmed Lord, that for your worthinesse
And noble deeds haue your deserued place,
High in the fauour of that Emperesse,
The worlds sole glory and her sexes grace,
Here eke of right haue you a worthie place,
Both for your nearnes to that Faerie Queene,
And for your owne high merit in like cace,
Of which, apparaunt proofe was to be seene,
When that tumultuous rage and fearfull deene
Of Northerne rebels ye did pacify,
And their disloiall powre defaced clene,
The record of enduring memory.
Liue Lord for euer in this lasting verse,
That all posteritie thy honor may reherse.

E. S.

To the most renowmed and valiant Lord, the Lord Grey of Wilton, knight of the Noble order of the Garter, &c.

MOst Noble Lord the pillor of my life,
And Patrone of my Muses pupillage,
Through whose large bountie poured on me rife,
In the first season of my feeble age,
I now doe liue, bound yours by vassalage:
Sith nothing euer may redeeme, nor reaue
Out of your endlesse debt so sure a gage,
Vouchsafe in worth this small guift to receaue,
Which in your noble hands for pledge I leaue,
Of all the rest, that I am tyde t'account:
Rude rymes, the which a rustick Muse did weaue
In sauadge soyle, far from Parnasso mount,
And roughly wrought in an vnlearned Loome:
The which vouchsafe dear Lord your fauorable doome.

To the right honourable the Lord of Buckhurst, one of her Maiesties priuie Counsell.

IN vain I thinke right honourable Lord,
By this rude rime to memorize thy name;
Whose learned Muse hath writ her owne record,
In golden verse, worthy immortal fame:
Thou much more fit (were leasure to the same)
Thy gracious Souerains praises to compile.
And her imperiall Maiestie to frame,
In loftie numbers and heroicke stile.
But sith thou maist not so, giue leaue a while
To baser wit his power therein to spend,
Whose grosse defaults thy daintie pen may file,
And vnaduised ouersights amend.
But euermore vouchsafe it to maintaine
Against vile Zoilus backbitings vaine.

To the right honourable Sir Fr. Walsingham knight, principall Secretary to her Maiesty, and of her honourable priuy Counsell.

THat Mantuane Poetes incompared spirit,
Whose girland now is set in highest place,
Had not *Mecœnas* for his worthy merit,
It first aduaunst to great *Augustus* grace,
Might long perhaps haue lien in silence bace,
Ne bene so much admir'd of later age.
This lowly Muse, that learns like steps to trace,
Flies for like aide vnto your Patronage;
That are the great *Mecenas* of this age,
As wel to al that ciuil artes professe
As those that are inspird with Martial rage,
And craues protection of her feeblenesse:
Which if ye yield, perhaps ye may her rayse
In bigger tunes to sound your liuing prayse.

E. S.

To the right noble Lord and most valiaunt Captaine,
Sir Iohn Norris knight, Lord president of Mounster.

WHo euer gaue more honourable prize
To the sweet Muse, then did the Martiall crew;
That their braue deeds she might immortalize
In her shril tromp, and sound their praises dew?
Who then ought more to fauour her, then you
Moste noble Lord, the honor of this age,
And Precedent of all that armes ensue?
Whose warlike prowesse and manly courage,
Tempred with reason and aduizement sage
Hath fild sad Belgicke with victorious spoile,
In *Fraunce* and *Ireland* left a famous gage,
And lately shakt the Lusitanian soile.
Sith then each where thou hast dispredd thy fame,
Loue him, that hath eternized your name.
E. S.

To the right noble and valorous knight, Sir Walter Raleigh,
Lo. Wardein of the Stanneryes, and lieftenaunt
of Cornewaile.

TO thee that are the sommers Nightingale,
Thy soueraine Goddesses most deare delight,
Why doe I send this rusticke Madrigale,
That may thy tunefull eare vnseason quite?
Thou onely fit this Argument to write,
In whose high thoughts Pleasure hath built her bowre,
And dainty loue learnd sweetly to endite.
My rimes I know vnsauory and sowre,
To tast the streames, that like a golden showre
Flow from thy fruitfull head, of thy loues praise,
Fitter perhaps to thonder Martiall stowre,
When so thee list thy lofty Muse to raise:
Yet till that thou thy Poeme wilt make knowne,
Let thy faire Cinthias praises bee thus rudely showne.
E. S.

To the right honourable and most vertuous Lady, the Countesse of Penbroke.

REembraunce of that most Heroicke spirit,
The heuens pride, the glory of our daies,
Which now triumpheth through immortall merit
Of his braue vertues, crownd with lasting baies,
Of heuenlie blis and euerlasting praies;
Who first my Muse did lift out of the flore,
To sing his sweet delights in lowlie laies;
Bids me most noble Lady to adore
His goodly image liuing euermore,
In the diuine resemblaunce of your face;
Which with your vertues ye embellish more,
And natiue beauty deck with heuenlie grace:
For his, and for your owne especial sake,
Vouchsafe from him this token in good worth to take.

E. S.

To the most vertuous, and beautifull Lady,
the Lady Carew.

NE may I, without blot of endlesse blame,
You fairest Lady leaue out of this place,
But with remembraunce of your gracious name,
Wherewith that courtly garlond most ye grace,
And deck the world, adorne these verses base:
Not that these few lines can in them comprise
Those glorious ornaments of heuenly grace,
Wherewith ye triumph ouer feeble eyes,
And in subdued harts do tyranyse:
For thereunto doth need a golden quill,
And siluer leaues, them rightly to deuise,
But to make humble present of good will:
Which whenas timely meanes it purchase may,
In ampler wise it selfe will forth display.

E. S.

To all the gratious and beautifull Ladies in the Court.

THe Chian Peincter, when he was requirde
To pourtraict Venus *in her perfect hew,*
To make his worke more absolute, desird
Of all the fairest Maides to haue the vew.
Much more me needs to draw the semblant trew,
Of beauties Queene, the worlds sole wonderment,
To sharpe my sence with sundry beauties vew,
And steale from each some part of ornament.
If all the world to seeke I ouerwent,
A fairer crew yet no where could I see,
Then that braue court doth to mine eie present,
That the worlds pride seemes gathered there to bee.
Of each a part I stole by cunning thefte:
Forgiue it me faire Dames, sith lesse ye haue not lefte.

FINIS. E. S.

COMMENTARY

Guide references are to stanza and line.

Notes not otherwise assigned are by the Editor. Editorial comment upon notes is either included in square brackets or designated EDITOR.

In quotations from the *Iliad* and the *Odyssey*, the translations of Lang, Leaf, and Myers, and of Butcher and Lang have been followed. References to Malory in the notes from Miss Walther are to page and line in the reprint of Caxton's edition by H. O. Sommer, 3 vols., London, 1889-1891.

Editions, books, and periodicals frequently cited will be referred to under the following abbreviations:

EDITORS AND COMMENTATORS

HUGHES.	Works of Spenser, ed. John Hughes. 1715.
JORTIN.	Remarks on Spenser's Poems [by John Jortin]. 1734.
WARTON.	Observations on the Fairy Queen of Spenser, by Thomas Warton. 2nd ed., 1762. [1st ed., 1754.]
UPTON.	Spenser's Faerie Queene, ed. John Upton. 1758.
CHURCH.	The Faerie Queene, ed. Ralph Church. 1758.
TODD.	Works of Spenser, ed. H. J. Todd. 1805.
COLLIER.	Works of Spenser, ed. J. P. Collier. 1862.
WALTHER.	Malory's Einfluss auf Spenser's Faerie Queene, by Marie Walther. *c.* 1895.
SAWTELLE.	Sources of Spenser's Classical Mythology, by A. E. Sawtelle. 1896.
DODGE.	Spenser's Imitations from Ariosto, by R. E. N. Dodge. *PMLA* (1897, 1920).
HEISE.	Die Gleichnisse in Edmund Spenser's Faerie Queene und ihre Vorbilder, by Wilhelm Heise. 1902.
RIEDNER.	Spensers Belesenheit. 1 Theil: Die Bibel und das klassische Altertum, by Wilhelm Riedner. 1908.
HARPER.	Sources of British Chronicle History in Spenser's Faerie Queene, by Carrie A. Harper. 1910.
ROSENTHAL.	Spensers Verhaeltniss zu Chaucer, by Bruno Rosenthal. 1911.
CORY.	Spenser: A Critical Study, by H. E. Cory. 1917.
CARPENTER.	Reference Guide to Spenser, by F. I. Carpenter. 1923.
LOTSPEICH.	Classical Mythology in the Poetry of Edmund Spenser, by Henry G. Lotspeich. 1932.

For references to authors not in this list, consult the Bibliography.

Periodicals

Abbreviation	Title
Engl. St.	Englische Studien
JEGP	Journal of English and Germanic Philology
MLN	Modern Language Notes
MLQ	Modern Language Quarterly
MP	Modern Philology
MLR	Modern Language Review
NQ	Notes and Queries
PMLA	Publications of the Modern Language Association of America
PQ	Philological Quarterly
RES	Review of English Studies
SP	Studies in Philology

Poems

Aen.	Aeneid
F. Q.	Faerie Queene
Ger. Lib.	Gerusalemme Liberata
Il.	Iliad
Inf.	Inferno
Met.	Metamorphoses
Od.	Odyssey
Orl. Fur.	Orlando Furioso
Orl. Inn.	Orlando Innamorato
P. L.	Paradise Lost
P. R.	Paradise Regained
Par.	Paradiso
Purg.	Purgatorio
Rin	Rinaldo
Sh. Cal.	Shepheardes Calendar
Theb.	Thebais

PROEM

ii. 1-5. CHURCH. Spenser follows his old master; cf. Chaucer, *The Phisiciens Tale* 11-8.

UPTON. Zeuxis was a famous painter, and Praxiteles a statuary: so that the "life-resembling pencill" may refer to Zeuxis, and the "living art" to Praxiteles. Virgil, *Georgics* 3. 34: "Spirantia signa"; *Aen.* 6. 848: "Vivos ducent de marmore vultus." Nor is it contrary to Spenser's manner to make in construction "His daedale hand" refer to "living art," viz. the artist's ingenious hand. "Daedale hand," i. e. ingenious, cunning hand, ἀπὸ τοῦ δαιδάλλειν "artificiose fingere." Homer, *Il.* 5. 60: ["whose hands were cunning to make all manner of curious work."] Hence the Latin poets: Lucretius (1. 7): "Daedala tellus," and hence Spenser, 4. 10. 45: "the daedale earth." Lucretius (5. 1451): "Daedala signa"; Virgil, *Georgics* 4. 179: "Daedala tecta"; Ariosto (34. 53): "O stupenda opra, o dedalo architetto!" Hence from his art the ingenious artist Daedalus was named. Perhaps Spenser had Tasso in view, who has the very same expression (*Ger. Lib.* 12. 94):

E se non fù di ricche pietre elette
La tomba, e da man dedala scolpita.

iii. 4-8. UPTON. He calls it "lucklesse lott," because, apprentice only of the poetical art, he fears to mar so divine a subject, though "shadowing his virgin queen in coloured shewes," and now necessarily led to treat of her by the nature of his subject.

iv. 5. UPTON. This "gracious servant" is Sir W. Raleigh, our poet's truly "honoured" friend, ὁ Τίμιος; imaged and shadowed in this, as well as in the other books, under the name of Timias. And Spenser, in his "Letter to Sir W. Raleigh," says he imitated him, "expressing the name of his royal mistress in Belphoebe, whose name he fashioned according to Sir W. Raleigh's own excellent conceit of Cynthia." [The name Belphoebe is used for Elizabeth in the fragment of Raleigh's *Cynthia* now preserved.]

v. See Appendix to Book II, "The Background in Chronicle and Legend," pp. 449 ff., and Greenlaw, "Spenser and British Imperialism," *MP* 9. 347-370.

CANTO I

CORY (p. 147). In the first canto Britomart enters almost immediately and overthrows Sir Guyon. In another moment Florimel flashes across the scene on her palfrey with a lustful forester in full pursuit and the whole structure of Book Three comes tumbling about our ears. At almost every one of her entrances Florimel rends the woof of the poem like a circus-rider tearing through a paper hoop and to about as little purpose. Arthur, Guyon, and Timias ride after her in all directions leaving Britomart to pursue her way quite sensibly, alone with her aged nurse who acts as squire. It is evident that, as I have said, Florimel is a pale replica of Ariosto's Angelica who allured Christian and Pagan, Orlando and

Rinaldo, Sacripante and Ferrau, away from battle on the most fascinating and absurd goose-chases. But there is a vast difference between the animated complications in which the deliciously human Princess of Cathay involves vaunting Paynim and redoubted Paladin and upsets, at the most abrupt and impossible moments, a great international war between two civilizations and two religions a dozen times with her innocent and delightfully trivial mishaps, and finally marries a private soldier—there is a great difference between this bewitching coquette and the paper-doll creature of Spenser who turns sober knights into pompous clowns. How sadly misapplied is the refreshingly wilful current of Ariosto's fancy may be evident to all readers who turn from the *Orlando Furioso* and open *The Faërie Queene* at the point where Arthur, whom Spenser quite unintentionally makes forgetful of Gloriana, seems to have fallen in love with Florimel and is left like a querulous school-boy, at the end of the fourth canto, launching an anticlimatic tirade against the dark night which impedes his pursuit. Spenser's confusion is further apparent in his neglect to bring in Duessa, whom, as his argument shows, he had provided for in the first canto of this book, as he doubtless had originally intended to introduce her at the beginning of each book, to make a link like that at the opening of Book Two and to give a certain continuity to the forces of evil that were to be crushed at the triumphant close of the whole epic.

But the first canto is redeemed at the close. For Britomart remains on the scene and allegory returns for an evanescent visitation. Professor Mackail wrote crassly that the model for Britomart, Ariosto's warrior-maiden Bradamante, "is as pure as Britomartis and ten times more lovable." Bradamante in her first meeting with Ruggiero as told in Bojardo's *Orlando Innamorato* is, I should say, ten times more lovable than the Bradamante of Ariosto, who did not have the advantage of portraying the first love-scene. And it is just in the first love-scenes, and even more in the longings awakened by the vision of the lover Artegall that Spenser surpasses both Ariosto and Bojardo. In brilliance and wit Ariosto was far superior to Spenser. In tenderness he was far inferior. Ariosto's tenderness, as for instance in the celebrated account of the death of Zerbino, is apt to be weakened by sentimentality. Bradamante, too, is intolerably addicted to jealousy. Britomart, as we shall see, has her acute pangs; but Bradamante has an almost chronic case. Britomart easily harmonizes sweetness and power in a way that is above all things womanly. Bradamante in her dealings with that other warrior-maiden, Marfisa, is a repulsive virago while the savagery of Marfisa seems perfectly congruous and attractively barbaric. Marfisa is like a panther; Bradamante is like a quarreling fish-wife. Never has Ariosto approached the beauty of the episode in which Spenser describes the adventures of Britomart in the castle of the wanton Malecasta, who thinks her a man.

Arg. 2. J. W. DRAPER (*PMLA* 47. 101). "Florimell" is literally "flower-honey."

i. UPTON. Prince Arthur having been wounded in his engagement with Maleger, stayed with Alma till his wounds were cured; and Sir Guyon, having ended his adventure against Acrasia, returned to the house of Alma, and joined the Briton Prince.

9. UPTON. "and forth together yode." Sir Guyon had lost his fine horse, called Brigliadore (*F. Q.* 2. 3. 4) [Brigadore; found only at 5. 3. 34. 3]. And was forced to fare on foot till he had finished his adventure; but now, for present use, he has provided himself with another horse. Spenser does not tell us how he provided himself with this horse: 'tis a circumstance he thinks too minute, and indeed there are several of these minuter circumstances which he leaves unexplained, and the reader is to supply them for himself.

TODD. "They courteous conge tooke." This phrase often occurs in romance.

iii. 9. UPTON. This was the characteristic of knights errant, and their military oath: *Aen.* 6. 853:

Parcere subjectis et debellare superbos.

Tasso 10. 76:

Premer gli alteri, a sollevar gli imbelli,
Difender gli innocenti, e punir gle empi,
Fian l'arti lor.

And to this were sworne the Knights of the Round Table (*History of Prince Arthur* 1. 59). Compare 2. 8. 25, 56; 3. 2. 14.

iv-xii. DODGE (*PMLA* 12. 200). Britomart, like Bradamante (*Orl. Fur.* 1. 60 ff.), first appears in a chance encounter, in which she overthrows her antagonist. [For full discussion, see Appendix, "The Italian Romances," pp. 369-373, and for the allegorical significance of the reconciliation of Guyon and Britomart, see Appendix, "The Plan and Conduct of Book Three," pp. 323-4; also "The Virtue of Temperance," Book II, p. 414.]

WILLIAM MINTO (*Characteristics of English Poets*, p. 173). Another way of understanding how Spenser's wide expansive manner is opposed to abrupt strength, would be to compare any of his pitched duels with similar performances by Mr. Tennyson, in which brevity and symmetry are carried almost to the pitch of burlesque. Compare, for example, the encounter of Guyon and Britomart (3. 1), with the fight between Gareth and the Evening Star.

iv. 9. CHURCH. The arms of Brute, from whom Britomartis is descended, are supposed to have been a lion passant gules, in a field or. So Drayton, in his frontispiece to his *Polyolbion:*

who bears
In golden field the lion passant red.

v. UPTON. But pray observe, that Sir Guyon, in whom is imaged Temperance, spurs his horse and tilts with this undefied knight: 'twas a strange custom this of courteous knights (*F. Q.* 4. 6. 4), but much more, for so sober and temperate a knight as Sir Guyon; unless we suppose some secret history alluded to, and this poem is full of allusions, either moral or historical. In Britomart I supposed imaged the Virgin Queen; in Sir Guyon the Earl of Essex. Sir Guyon is dismounted presuming to match himself against Britomart. If Guyon historically and covertly (now and then) means the Earl of Essex, will it not bear an easy allusion to his presuming to match himself with Queen Elizabeth? And has not the poet with the finest art managed a very dangerous and secret piece of history?

vi. 2. Cf. *F. Q.* 1. 2. 15. 4, 1. 6. 43. 1, 1. 8. 39. 6, 1. 11. 24. 2, 2. 8. 31. 1, 5. 9. 1. 2, and Lyndsay, *The Dreme* 166: "In flame of fyre, rych furious and fell." Note supplied by Louella Garner.

vii. 3. UPTON. "shivering speare." Cf. *Aen.* 10. 521: "tremebunda hasta," and 12. 94: "Quassatque trementem hastam."

9. UPTON. [This spear] was made by Bladud, a British king, skilled in magick; see 3. 3. 60. . . . The staff of this spear was of ebony, see 4. 6. 6, and it was headed with gold: "una lanza dorata," as Boyardo, in *Orlando Innamorato* (p. 4. 2), calls it. . . . Let us hear the history of it from the Italian poets. Galafron, King of Cathaia, and father of the beautiful Angelica, and of the renowmed warrior Argalia, procured for his son, by the help of a magician, a lance of gold, whose virtue was such, that it unhorsed every knight as soon as touched with its point (Berni, *Orl. Inn.* 1. 1. 43). . . . After the death of Argalia, this lance came to Astolpho, the English duke (*Orl. Inn.* 1. 2. 20). With this lance he unhorses his adversaries in the tilts and tourneyments (Canto 3), just as Britomart overthrows the knights with her enchanted spear (4. 4. 46). In Ariosto (*Orl. Fur.* 8. 17) . . . we read of this same inchanted lance. Again 18. 118 . . . Astolfo, in 23. 15, gives this inchanted speare of gold to Bradamante, a woman warrior in many instances like our chaste Virgin-knight. . . . With this spear Bradamante gains a lodging in Sir Tristan's castle, "la Rocca di Tristano" (32). Not unlike to Britomartis, who gains her entrance, when refused a lodging (9. 12). Other passages might be added, but these seem sufficient to shew the reader, the various allusions and imitations. But did not our romance writers image this inchanted spear from the spear of Pallas (*Il.* 5. 746)?

viii. 6. Miss WALTHER observes a certain likeness between Britomart and Galahad, the knight of Chastity, in the *Morte d'Arthur.*

9. See note to 2. 18-21.

ix. 1. UPTON. "Full of disdainefull wrath." Cf. Ariosto (*Orl. Fur.* 14. 108): "pien d'ira e di sdegno."

8. TODD. "Rencounter" is an accidental combat or adventure. French "rencontre." It is thus explained, in contradistinction to duelling. Duelling, having been formerly prohibited in France, "no affair of honour was decided but by the way of 'rencontre'; a word invented to escape the cognizance of the law. By the term 'rencontre' is meant, that if a gentleman either covertly or overtly affronts another, the first opportunity, out of the reach of witness, is taken, by either or by both, to appoint a street or a road in which they are to meet to a moment; and, either on foot, or horseback, or in their carriage, occasion some kind of justling or sudden scuffle, as they should have agreed on beforehand, to be looked upon, in the sense of whatever spectators may be accidentally present, as an unforeseen and instantaneous event, and by no means the effect of any former provocation, since which they might have had time to reflect and grow cool." See M. Coustard de Massi's *History of Duelling* 2. 3 (English ed. 1770).

xiii. For the influence of *Orl. Fur.* 1. 22 on this stanza, see Appendix, "The Italian Romances," p. 368.

xiv. 6. TODD. Such is the enchanted forest of Tasso, *Ger. Lib.* 13. 2; cf. also 12. 29.

9. UPTON. As nothing is so tiresome as verse in the same unvaried measure and cadence, so the best poets, as Homer and Virgil among the ancients, Spenser and Milton among the moderns, often vary, not only in the pause of the verse, but likewise in the accent of the words. . . . Hence our poet does not write, "Save lyons, beares, and bulls —" but "Save beares, lyons and bulls —" . . . lest the ear should be tired with one unvaried sameness of measure, like a ring of bells without any changes.

xv-xviii. DODGE (*PMLA* 12. 201). The flight of Florimel, begun in 1. 15-18, and concluded in 7. 1-4, is after the flight of Angelica, *Orl. Fur.* 1. 33-35, with a possible reminiscence, at the end, of Erminia in the *Ger. Lib.* Arthur and Guyon pursuing her and parting at the parting of the ways may be compared to Rinaldo and Ferrau, *Orl. Fur.* 1. 21-23. Florimel, with her many lovers and her adventurous career, might seem at times to be modelled on Angelica, though, of course, she is a very different character.

xv. For the significance of Florimel in the moral allegory, see Appendix, "The Plan and Conduct of Book Three," p. 324.

6. UPTON. He says her garments were wrought "of beaten gold," meaning perhaps that beaten gold was interwoven through her garments. χρυσουφὴς ἐσθής, "auro intertexta vestis," as the dress of Chariclea is described in Heliodorus: "Tenui telas discreverat auro."

xvi. 5-9. UPTON. Spenser has many allusions to what happened in his own times. This simile though proper at any time, yet seems more affecting, as such a phaenomenon appear'd in the year 1582, according to Cambden and the writers of Q. Elizabeth's reign. . . . "Hairie beames and flaming lockes dispredd" is very poetical and alluding to the etymology. . . . Nor indeed is there scarcely any poet that mentions a comet, but alludes likewise to its etymology, and to its portentous nature. "Cometas Graeci vocant, nostri crinitas, horrentes crine sanguineo, et comarum modo in vertice hispidas" (Pliny 2. 25). See Cicero, *Nat. Deor.* 2. 5. . . . Compare Lucan 1. 528; Silius Italicus 8. 638; Tasso 7. 52; Milton, *P. L.* 2. 708.

E. KOEPPEL (*Anglia* 11. 353-4). Cf. Tasso, *Ger. Lib.* 7. 52-3:

> Qual con le chiome sanguinose orrende
> Splender cometa suol per l'aria adusta,
> Che i regni muta, e i feri morbi adduce,
> Ai purpurei tiranni infausta luce;
>
> Tal nell' arme ei fiammeggia.

Cf. also *Rinaldo* 12. 23.

> Qual sanguigna cometa ai crini ardenti,
> O Sirio appar di sdegno acceso in vista,
> Che con orrida luce e con concenti
> Raggi nascendo, il mondo ange e contrista,
> E sin dal Ciel minaccia all' egre genti

Morbi ed a grave ardor ria sete mista;
Tal d' aspri mali annunzio egli risplende
Con squallido splendor nell' armi orrende.

HEISE. Besonders zu der letzten Zeile von Spenser's Bilde vgl. noch *Ger. Lib.* 4. 28:

All' apparir della beltà novella
Nasce un bisbiglio e il guardo ognun v'intende.
Sì come là, dove cometa o stella
Non più vista di giorno in ciel risplende.

Aehnlich Ariost (*Orl. Fur.* 4. 4):

Tener levati al ciel gli occhi e le ciglia,
Come l' ecclisse o la cometa sia.

Tasso's Rinaldo-Stelle weist ganz deutlich auf Vergil (*Aen.* 10. 272) zurück:

Non secus ac liquida siquando nocte cometae
Sanguinei lugubre rubent aut Sirius ardor,
Ille sitim morbosque ferens mortalibus aegris,
Nascitur et laevo contristat lumine caelum.

Vergil seinerseits ist wieder von Homer beeinflusst, welcher *Il.* 22. 25 ff. den in strahlender Rüstung dahinstürmenden Achilleus dem unheilbringenden Hundsgestirn vergleicht.

H. DELACY (*JEGP*, forthcoming). Each passage in the third group [of passages relating to astrology] points to the stars as the cause of mutations in the sublunar world and each contains as well a more or less technical astrological allusion. [Quotes 16. 5-9.] Without presuming to the title, "sage wizard," I should like to tell, as I "have red," something of the effects of comets on human affairs. Bartholomaeus Anglicus, in *De Rerum Proprietatibus* 8. 32, observes concerning the comet he is discussing:

Regit p*er* mutati*onem* aut pestilenti*am* aut bella vel ventos.

Francis Bacon (*Essays*, pp. 208-9; Dent. ed.) was of the opinion that

Comets, out of question, have . . . Power and Effect, over the Grosse and Masse of Thinges: But they are rather gazed upon, and waited upon in their journey, then wisely observed in their Effects; Specially in their Respective Effects; That is, what kinde of *Comet*, for Magnitude, Colour, Version of the Beames, Placing in the Region of Heaven, or Lasting, produceth what Kinde of Effects.

But the most interesting pronouncement occurs in a *Theological Reminder of the Comet* (1578). Andreas Alichius, the author of that treatise, as quoted by A. E. Waite, *A History of the Doctrine of Comets*, p. 245, describes the nature of the comet as

the thick smoke of human sins, rising every day, every hour, every moment, full of stench and horror, before the face of God, and becoming gradually so thick as to form a comet, with curled and plaited tresses, which at last is kindled by the hot and fiery anger of the Supreme Heavenly Judge.

Comets, on this interpretation, are terrible beacons warning men away from the destruction toward which their depravity rapidly drives them. The usual accom-

paniment of a comet, famine, pestilence, war, are the direct punishments of an angry God.

Literary references to comets and their effects are abundant, of which the following two are characteristic. Lydgate in *Falls of Princes* (2. 85-92) reveals his belief that

> Signes shewed and toknes in the heuene,
> Dyuers cometis and constellaciou*n*s,
> Dreedful thundryng, feerful firi leuene,
> Rumour in erthe and gret discensiou*n*s,
> Disobeisau*n*ce in sondry regiou*n*s,
> Shewen exau*m*ples, ful weel afferme I dar,
> To myhti pryncis, hem biddyng to be war,
> Ther liff tamende or the lord do smyte . . .

A very explicit if not extended explanation of the evils threatened by comets is given in John Sylvester's translation of Du Bartas' *Divine Weeks and Works* ("Second Day of the First Week" 651 ff.):

> There, with long bloudy haire, a blazing Star
> Threatens the World with Famin, Plague and war:
> To Princes, death: to Kingdoms, many crosses:
> To all Estates, inevitable losses:
> To Heard-men, Rot: to Plow-men, hap-less Seasons:
> To Sailors, Stormes: to Cities, civill Treasons.

When Spenser composed his simile it was not a mere casual figure of speech, but had a real meaning to all who read it.

xvii. 5. Cf. Lyndsay, *The Dreme* 62: "And flemit Flora from euery bank and bus."—Note supplied by Louella Garner.

xx-lxvii. For the significance in the moral allegory of the Castle Joyous and of its mistress, Malecasta, see Appendix, "The Plan and Conduct of Book Three," p. 324.

xxii. E. KOEPPEL (*Anglia* 11. 354) notes similar elaborate figures of dogs worrying a bull in Tasso, *Ger. Lib.* 3. 32; *Rinaldo* 11. 35.

xxiv. 7. UPTON. Una is called the "errant damzell" (2. 1. 19), which proves to demonstration the error that has gotten place in all the copies, in 3. 2. 4, for which I thus prepare the reader before hand.

xxv. 7-9. UPTON. This seems plainly from Chaucer in the *Frankelins Tale* [764-6]:

> Love wolle not be constreyn'd by maistery:
> When maistery cometh, the god of love anone
> Betith his winges, and farewell he is gone.

. . . Our poet has the same thought in 4. 1. 46. [Upton cites also Xenophon, *Memorabilia* 2. 6. 9, 31; 3. 11. 11; Pope, *Eloisa to Abelard* 75-6:

> Love, free as air, at sight of human ties,
> Spreads his light wings, and in a moment flies.]

xxvi-xxvii. WALTHER. Cf. *Morte d'Arthur* 310. 8 ff.: For the custommе of the castel was suche who that rode by that castel and brought any lady, he must nedes fyghte with the lord that hyghte Breunor. And yf it were soo that Breunor wanne the feld, thenne shold the knyght straunger and his lady be putte to dethe what ever they were, and yf hit were so that the straunger knyght wanne the feld of Sir Breunor, thenne shold he dye and his lady bothe.

xxviii. 5. CHURCH. The sense is, But revenge the wrongs which ye have done to this single Knight, by assaulting him all at once.

xxxi-li. E. B. FOWLER (*Spenser and the Courts of Love,* pp. 76-7) finds similarity between Malecasta and the Venus of De Guileville's *Pelerinage de la Vie Humaine* (13075 ff.), especially in character. The crowd of supernumeraries and personifications is in the Court of Love tradition. So too is the lady as the presiding personage, though this is a device of mediaeval allegory generally.

xxxi. WARTON (1. 41). Lancelot's castle is styled by Caxton, "Joyous Gard," or castle.

H. H. BLANCHARD (*PMLA* 40. 838). Castle Joyous . . . seems to have been suggested in name by Palazzo Gioioso, which the devoted Angelica has created for Rinaldo (*Orl. Inn.* 1. 8. 1-14). As a background to the names, the following very general similarities may also be noted: (1) The palaces are of great sensuous appeal and costly furnishing. (2) In each case the lady of the palace is offering her love to the guest, and in each case it is spurned.

xxxii. E. B. FOWLER (*Spenser and the Courts of Love,* pp. 30 ff.) recognizes the pillars, jewels and general ornateness as a part of the tradition of the Court of Love, as found in such instances as the Middle English *Court of Love* 76-82; Chaucer, *Hous of Fame* 1184-7; *Parl. of Foules* 230-1, and with classical antecedents in Ovid, *Met.* 2. 1-3; Claudian, *De Nuptiis Honorii* 85-91.

xxxiv-xxxviii. E. B. FOWLER (*Spenser and the Court of Love*, p. 45) cites Lydgate's use of the Adonis story in *Temple of Glas* 64-6 as a subject for mural painting.

FREDERICK HARD (*SP* 27. 175 n.). See the reproduction of "The Death of Adonis"—one panel of a series in a Fontainbleau tapestry, circa 1545, in H. Göbel, *Wandteppiche*, Leipzig, 1923, Zweiter Teil, Band 2, Plate 23.

LOTSPEICH. The story of Venus and Adonis . . . shows points of similarity to Ovid's version, *Met.* 10. 519 f. [first cited by Upton], and also has in st. 38, as Upton noticed, a reminiscence of Bion's *Lament for Adonis* 7-9. The Bion passage and the most relevant parts of Ovid (*Met.* 10. 535-544) are quoted by Natalis Comes, 5. 16. Natalis Comes's Latin translation of Bion is closer to Spenser than is the Greek: "Dente femur niveus iacet ictus Adonis." Natalis Comes has all the material of Spenser's passage, in Spenser's order, except the metamorphosis into a flower, which is found at *Met.* 10. 728 f. Natalis Comes seems to be the main source for the passage.

xxxiv. 1-2. WARTON (2. 21). It is the same sort of absurdity [cf. 6. 2. 5. 6-7] to describe the walls of Castle Joyeous as adorned with costly tapestry made at the cities of Arras and Toure.

UPTON. 'Tis usual for poets to bring minuter circumstances down to their own times: which may be more allowable in a Fairy, than in an Epic or Tragic, poem: and yet the most approved writers in both, have, by a kind of anticipation, alluded to their own customs and fashions, arts and sciences. So above in 1. 4. 14. He introduces the fashionable dresses of Queen Elizabeth's court. And in 1. 4. 26 he alludes to the "fowle evil," not known 'till brought into Europe by the crew of Columbus. Several of these anticipating allusions occur not only in our poet, but in every the most correct poet of antiquity.

EDITOR. It need hardly be observed that the fastidious avoidance of anachronisms is a product of our modern historical sense.

xxxvi. 2. UPTON. The beautiful dress of Venus is mentioned by Homer (*Il.* 5. 338): ["The ambrosial raiment that the Graces themselves had woven her."] And in the hymn to Venus, which some think Homer's: ["She wore a resplendent robe of burning radiance."]

5. UPTON. The same expression he has in 1. 2. 17. 5; 6. 8. 43. 4. Cf. Eccles. 12. 3: "Those that look out of the windows."

7-9. WARTON (2. 50-1). "And throw," etc. Thus in his *Prothalamion* (73-80): "Then forth," etc. To these we may add (6. 10. 14. 6-9) "And ever as the crew," etc. The circumstance of throwing flowers into the water, is not unlike what Milton says of Sabrina's stream (*Comus* 848-851):

> The shepherds, at their festivals,
> Carol her goodness lowd in rustic layes,
> And throw sweet garland-wreaths into her streame,
> Of pancies, pinks, and gaudy daffadils.

Statius introduces Love and the Graces sprinkling Stella and Violantilla, on their wedding-night, with flowers and odours (*Sil.* 1. 2. 19-21):

> Nec blandus Amor, nec Gratia cessat,
> Amplexum virides optatae conjugis artus,
> Floribus innumeris, et olenti spargere thymbra.

And in another place (3. 4. 82) he speaks of Venus pouring the fragrance of Amomum over Earinus in great abundance:

> Hunc multo Paphie saturabat amomo.

xxxvii. 5. UPTON. Cf. Ovid (*Met.* 10. 545):

> Parce meo, juvenis, temerarius esse periclo:
> Neve feras, quibus arma dedit natura, lacesse.

(*Ibid.* 10. 705):

> Hos tu, care puer, cumque his genus omne ferarum,
> Quae non terga fugae, sed pugnae pectora praebent,
> Effuge.

xxxix 8. See OSGOOD'S note on 2. 4. 41 in Book II, p. 231.

xl. 1-2. UPTON. This is a Latinism. Cf. Horace (*Od.* 1. 15. 15):

grataque faeminis
Imbelli cithara carmina divides.

And thus Seneca, *Hercules Oet.* 1080, according to Dr. Bentley's correction: "Orpheus carmina dividens." . . . Spenser mentions here "Lydian harmony," which was proper for this effeminate place, being soft and complaining.

TODD. Roger Ascham in his *Toxophilus* [Fol. 9] says: "This I am sure, that Plato and Aristotle bothe, in their Books entreatinge of the commonwealth, where they shew howe youthe should be brought vppe in iiii thinges, in readinge, in writinge, in exercise of bodye, and singinge, do make mention of musicke and all kindes of it; wherein they both agree that [the] Musicke vsed amonges the Lydians is very ill for yonge men, which be studentes for vertue and learning, for [on account of] a certain nyce, softe, and smothe swetenesse of it, which would rather entice them to noughtines than stirre them to honestye."

4. CHURCH. "dulcet melody." So *P. L.* 1. 711:

with the sound
Of dulcet symphonies.

xli. 8. UPTON cites 2 Pet. 2. 14.

xlii-xliii. UPTON. So the Amazonian Bradamant lifts up her vental or umbriere, and discovers herself to Astolfo (*Orl. Fur.* 23. 10). So again to Ferrau (35. 78).

DODGE (*PMLA* 12. 201). Perhaps suggested by *Orl. Fur.* 32. 79-80:

[La donna, cominciando a disarmarsi,
S' avea lo scudo e di poi l'elmo tratto;
Quando una cuffia d'oro, in che celarsi
Soleano i capei lunghi e star di piatto,
Uscì con l'elmo; onde caderon sparsi
Giù per le spalle, e la scopriro a un tratto,
E la feron conoscer per donzella
Non men che fiera in arme, in viso bella.

Quale al cader delle cortine suole
Parer fra mille lampade la scena,
D' archi, e di più d'una superba mole,
D' oro e di statue e di pitture piena;
O come suol fuor della nube il sole
Scoprir la faccia limpida e serena:
Così, l'elmo levandosi dal viso,
Mostrò la donna aprisse il paradiso.]

xlii. 5. TODD. These are usual recreations, on various occasions, in romances. So, at the wedding, in *Bevis of Hampton:*

The Earle came and did reioyce,
With Barons a great companie,
And possets made with spicerie,
When they had drunken wine.

So Chaucer (*Legend of Dido* 187):

The spicis parted, and the wine agon,
Unto his chamber he is lad anon.

xliii. See Upton's note on 9. 20. 6-9.

6-7. CHURCH. Milton plainly alludes to this passage in his *Mask*, line 331:

Unmuffle, ye faint Stars; and thou, fair Moon,
That wont'st to love the travellers Benizon,
Stoop thy pale visage through an amber cloud.

xliv-xlv. E. B. FOWLER (*Spenser and the Courts of Love*, pp. 92-3). The accomplishments of these knights and the significance of their names qualify them for attendance at an allegorical court of love. In Guillaume de Machaut's *Dit du Vergier* there are six noble youths attached to the service of the God of Love. Their names are Voloirs, Pensers, Dou Plaisir, Loiauté, Célers, and Désir. In the *Romaunt of the Rose* (3011 ff.) Danger, Wikked-Tonge, and others keep watch over the rose. A similar function may be represented in Gardante and Noctante. The theme of De Lorris' poem is the earnest efforts of the lover to kiss the rose, an idea possibly embodied in Basciante. (Cf. st. 56.) As more or less closely parallel to Parlante, one may cite Swete-Speche of the *Romaunt of the Rose* (2825), Doulz Parler-procureur in *L'Hospital d'Amours*, and Beau Parler of Marot's *Le Temple de Cupido*. Corresponding to Jocante we find in the garden of the Temple of Venus in Boccaccio's *La Teseide* such characters as Leggiadria and Diletto. Compare also Sir Mirth, the ruler of the garden in the *Romaunt of the Rose*. Bacchante, from Bacchus, acquires particular significance when it is recalled that the god of wine holds a station of honor beside Venus in the temple of the goddess described in *La Teseide* (7. 66).

xlvi. 1-2. JORTIN. Cf. Claudian, *Cons. Pr. et Ol.* 91-2:

Miscetur decori virtus, pulcherque severo
Armatur terrore pudor.

TODD. Cf. Petrarch, *Son. in Vita* 119. 7-8:

Ed ha sì uguale alle bellezze orgoglio
Che di piacere altrui par che le spiaccia.

[He cites also Fletcher, *Purple Island* 10. 25; Milton, *Comus* 450.]

6-9. HEISE. Cf. Pulci, *Morg. Mag.* 17. 19:

Se tu vuoi côr la rosa
A tempo, e sanza pugnerti la mano,
Un altro bel partito c'è, Soldano.

xlvii. 3. TODD. Cf. Gower, *Confessio Amantis* 8: "a yonge, a freshe, a lustie knight."

6-9. UPTON. Cf. Ovid, *Met.* 1. 492:

Utque leves stipulae demptis adolentur aristis.

Again *Met.* 6. 455:

Non secus exarsit. . . .
Quam siquis canis ignem supponat aristis.

HEISE adds *Met.* 7. 79; *Ars Amat.* 2. 439.

xlix. UPTON. Spenser apostrophises the ladies, whom he would not have blamed for the fault of one. In the same manner he addresses them, 3. 9. 1, least they should take amiss his episode of Malbecco and Hellenore. Ariosto addresses the fair ladies in the same manner . . . 22. 1; 28. 1. [See DODGE on 9. 1-2.]

4. CHURCH. "the bounty." French "bonte." So Chaucer (p. 115, ed. Urry [*Second Nun's Tale* 38]):

> Thou Maide and Mothir . . .
> In whom that God of bounte chose to wonne.

6. UPTON. So Chaucer, *Troil. & Cres.* 1. 947-50:

> For thilke ground that berith the wedis wicke,
> Berith eke these wholsome herbis as full oft,
> And nexte to the foule nettle rough and thicke
> The rose ywexith sote.

Which our old bard translated from Ovid, *Remed. Amor.* 45:

> Terra salutares herbas, eademque nocentes
> Nutrit, et urticae proxima saepe rosa est.

8-9. UPTON. Cf. Berni, *Orl. Inn.* 2. 4. 3:

> Amor dà all' avarizia, all' ozio bando,
> E'l core accende all' onorate imprese.

li. 3. UPTON cites Shakespeare's "plumpy Bacchus," *Ant. and Cleo.* 2. 7. 121.

LOTSPEICH. "Lyaeus fatt." Cf. *Met.* 4. 11, Boccaccio 5. 25, where the name is given as one of the epithets of Bacchus; *Ciris* 229-230 and Virgil, *Eclogues* 5. 79, where Bacchus and Ceres are linked as here.

liv. 8-9. HEISE. Cf. *Met.* 11. 73; *Orl. Inn.* 3. 7. 39.

lvi. 4-5. UPTON. Cf. *Aen.* 4. 66-7:

> Est molles flamma medullas
> Interea, et tacitum vivit sub pectore vulnus.

8. WARTON (2. 158). "with basciomani." Italian: "kissing her hands." A phrase perhaps common in our author's age, when Italian manners were universally affected.

TODD. The phrase seems rather to be of Spanish origin, at least in this gallant employment of it. Puttenham (*Arte of English Poesie*) says: "With us the wemen give their mouth to be kissed; in other places their cheek; in many places their hand, or, in steed of an offer to the hand, to say these words, Bezo los manos." See also Barnabe Rich's *Faults and nothing but Faults* (ed. 1606, p. 8), where he describes an affected traveller who, "at his returne, hath but some few foolish phrases in the French, Spanish, or Italian language, with the 'baselos manos,' the ducke, the mump, and the shrugge."

K. WAIBEL (*Engl. St.* 58. 364). Cf. Fletcher, *P. I.* 8. 45.

lvii. 1. TODD. The characters in romance may be often found amusing themselves at pastimes of this kind. Thus, in *The right plesaunt and goodly Historie of the foure sonnes of Aimon* (ed. 1554), fol. 14: "Now was set Berthelot and the worthy Renawde for to playe at the ches which were of yvory, whereof the boorde was of gold massy."

[Cf. *King Henry V* 3. 7. 94-5.]

8-9. UPTON. Which Virgil (*Georgics* 1. 221) calls "Eoae Atlantides."

CHURCH. "moist daughters of Huge Atlas." The Hyades.

LOTSPEICH. Natalis Comes 4. 7 is the authority for calling them the daughters of Atlas. The reference to their "weary drove" may derive from *Fasti* 5. 164, "Pars Hyadum toto de grege nulla latet."

lviii. 4. See note to Book 1. 8. 5.

lix-lxi. DODGE (*PMLA* 12. 183). Spenser sometimes reverses a situation. In the seventh canto of the *Furioso* Ruggiero is brought to the palace of Alcina. His life with her is an allegory of the self-indulgence of youth. On the evening of his arrival he has secured her promise that she will come to him that very night; and when all the house is silent he awaits her with the impatience, the anxiety of expectant passion. His suspense and his final rapture are given by Ariosto with very considerable vivacity (21 ff.).

In the first canto of the third book of the *Faery Queen* Britomart comes to the house of Malecasta, one of the more obvious allegories of this book. The lady of the house, naturally mistaking her sex, pays open court to her, and at night, when all is quiet, steals in timorous suspense from her chamber to that of the Britoness, and softly lays herself down beside her (59-61). Britomart's rage when she becomes aware of the intruder closes the scene.

This situation is manifestly the exact reverse of Ariosto's. The spirit in which Spenser develops it, treating with moral gravity a scene which Ariosto had treated with immoral levity, is one more indication of how he could read his own steadfast idealism into the most openly licentious passages of the *Furioso*.

Miss WALTHER observes that Dame Lyones similarly seeks Beaumains at night, *Morte d'Arthur* 247 ff.

lx. 5-9. UPTON. This passage might have been imitated from Virgil, *Ciris* 208-212, Ovid, *Fast.* 1. 425-432, or Tibullus 1. 2. 75. Cf. likewise Ariosto, *Orl. Fur.* 28. 62-3.

lxiv. 5. CHURCH. "contecke." Contest. This word is used by his old Master (p. 16, ed. Urry [*Knight's Tale* 2003]): "Conteke with bloodie knyves, and sharp menace." And before him by Robert of Gloucester.

lxv. 7-9. UPTON. I believe our poet had Homer in view, where Menelaus is wounded, for he almost literally translates him (*Il.* 4. 139-140): ["Then did the arrow graze the warrior's outermost flesh, and forthwith the dusky blood flowed from the wound."] When Menelaus was wounded, 'tis added that the purple blood flowed down and stained his thighs and feet just as when ivory is stained with vermillion.

EMILE LEGOUIS (*Spenser*, p. 136). Only when the strain of realism in Spenser leads him, as it does once or twice, to drop the allegorical and write like a novelist, such intrusions of real life in this kingdom of shadows leave us feeling almost offended. The most notable example of this occurs in his treatment of Britomart. Though she represents chastity, she seems at times to forget her role and become an impassioned lover, whose contradictory feelings are analysed as if she were indeed a woman of flesh and blood. However pleasant the cantos devoted to her desires and fears and jealousies and innocent maidenly hypocrisies, we cannot help feeling that they do not belong to fairy regions. We fear somehow that she may not be able to breathe such rarefied air. She is too substantial and too complex—an exception and an anomaly which we resent as even an artistic mistake, even while we enjoy the story of this full-blooded creature.

CANTO II

i-iii. UPTON. I scarce know what to make of our poet: the flattery to his Fairy Queen had made him put on the gravity of a Spanish romance-writer. So Ariosto, with a half-laughing countenance, in the same manner moralizes: see his introduction in praise of women, 20. 1 and 37. 1-2. . . . I omit Virgil and others, but let us hear Solomon (Eccles. 7. 26 [28]): "Among a thousand men I have found one; but not one woman among all." Now is not this, as Spenser says, for men to be too partial "in their proper praise," i. e. in their own praise, "in laude propria"? [Was Upton quoting from memory? The King James version reads: "One man among a thousand have I found; but a woman among all those have I not found."]

DODGE. (*PMLA* 12. 201) remarks that here and in 4. 1-2 the imitation of Ariosto is scattering.

iii. 9. UPTON. This seems taken from the address of Tibullus to Messala [4. 1. 5-6]:

> Nec tua praeter te chartis intexere quisquam
> Facta queat, dictis ut non majora supersint.

iv. 1. UPTON. Here is certainly a blunder, whatever was the occasion of it. Guyon, in the first canto of this book, encountreth Britomart; after their reconciliation he goes in quest of Florimell: but she went forward, as lay her journey, and sees six knights attacking one, which was the red-crosse knight, or St. George; whose adventure is told in the first book: him she rescues; and then St. George and Britomart go together to Castle Joyous; which having left they are now travelling together. It should have been written therefore:

> She traveiling with the red-crosse knight, by th' way.

He is called the red-crosse knight below, 2. 16 and 3. 62. And above in this book, 1. 42, 63. And Una is hinted at by the "errant damozell." See note on 1. 24. See likewise the argument to this canto:

> The red-crosse knight to Britomart
> Describeth Artegall.

8-9. K. WAIBEL (*Engl. St.* 58. 351). So auch Parthenia, *P. I.* 10. 29:

> Thus hid in arms, she seem'd a goodly Knight,
> And fit for any warlike exercise:
> But when she list lay down her armour bright,
> And back resume her peacefull Maidens guise;
> The fairest Maid she was. . . .

vi. UPTON. If the reader will at his leisure compare this and the following stanza with what is said of Clarinda in Tasso (2. 39-40), of Camilla in Virgil (*Aeneid* 7. 803), and of Asbyte in Silius Ital. (2. 68), he may see some plain imitations. However unnatural fighting ladies and heroines appear in plain prose, yet they make no unpoetical figure, when set off with a lively imagination: and yet old Homer admits no earthly females to mingle in battle among the Greeks and Trojans. [See notes on 3. 4. 2. 4-5.]

TODD. "Fighting ladies," to use Mr. Upton's expression, often make a considerable figure in romance. Many examples might be adduced. I will just mention that in the history of *Huon of Bordeaux* (p. 398, Paris ed.), there is a very interesting description of "la noble pucelle Ide," to whose remarkable valour the victory of her party is attributed: "Finablement par la haute prouesse de la noble pucelle Ide, le roy d'espaigne fut prins, et tous ses gens desconfits."

Cf. Appendix, "The Origin of Britomart," pp. 330-2.

vii-viii. Cf. Book II, Appendix, "The Background in Chronicle and Legend," p. 455.

vii. 9. CHURCH. "The greater Britaine." To distinguish it from the Lesser Britany in France. The reader will please to remember that, throughout this poem, the Britons (the people of Wales) are all along distinguished from the English and Scotch, and that England alone (as divided from Scotland and Wales) is the scene of Faerie Land.

ix. 1. UPTON. Perhaps our poet had Tasso in view, where Erminia fearing she has discovered her love, casting down her eyes, wishes to have recalled her last words (*Ger. Lib.* 19. 90. 3-4):

> E chinò gli occhi, e l'ultime parole
> Ritener volle, e non ben le distinse.

3. UPTON. Cf. Virgil (*Aen.* 4. 114): "Tum sic excepit regia Juno."

x. 4. UPTON. Cf. Cicero, *De Off.* 3: "Vir bonus, non modo facere, sed ne cogitare quidem, quidquam audebit, quod non audeat praedicare."

xi. 6-9. CHURCH. See 5. 5. 44. 6. So Chaucer (p. 115, ed. Urry [*Second Nun's Tale* 43]):

> Thou Maide and Mother. . . .
> Which in the Cloistre of thy blissfull sidis
> Tooke Mann' is shape.

W. J. COURTHOPE (*History of Eng. Poetry* 2. 278). Nor does Spenser excel merely in passages of external pictorial fancy. His imagination is as subtle

as it is vivid. Witness the simile employed to express Britomart's joy at first hearing the praises of Artegall, her unacknowledged lover.

E. DE SELINCOURT (Introduction to the one-volume Oxford edition, pp. lix-lx). Spenser's love of children is quickened by a rare sympathy with the experience of woman. He realizes by an intuition, in which he comes near to Wordsworth, her passionate tenderness for the child unborn, for the child that is her living care, for the child that is not hers.

xviii-xxi. WARTON (1. 148-9). It is manifest that Spenser drew the idea of this mirrour from that which is presented by the strange knight to Cambuscan in Chaucer (*Squires Tale* 132-141), [which revealed friend, or foe, or danger to kingdom or king, or showed a lady all her lover's treachery.]

WARTON (*History of Eng. Poetry,* 2nd ed., 1. 408-410). This fiction [of presenting to king Ryence—who is often mentioned in *Morte Arthur*—a glassy globe], which exactly corresponds with Chaucer's mirrour, Spenser borrowed from some romance, perhaps of king Arthur, fraught with oriental fancy. From the same sources—the Aristotelick and Arabian philosophy respecting opticks—came a like fiction of Camoëns, in the *Lusiad*, where a globe is shown to Vasco de Gama, representing the universal fabrick or system of the world, in which he sees future kingdoms and future events. . . . These superstitions remained, even in the doctrines of philosophers, long after the darker ages. Cornelius Agrippa, a learned physician of Cologne about the year 1520, author of a famous book on the *Vanity of the Sciences* (tr. by James Sandford, London, 1569), mentions a species of mirrour which exhibited the forms of persons absent, at command. In one of these he is said to have shown to the poetical Earl of Surrey, the image of his mistress, the beautiful Geraldine, sick and reposing on a couch. (See Drayton's *Heroic. Epist.*, ed. 1598, p. 87.) Nearly allied to this was the infatuation of seeing things in a beryl, which was very popular in the reign of James I, and is alluded to by Shakespeare.

The Arabians were also famous for other machineries of glass, in which their chemistry was more immediately concerned. The philosophers of their school invented a story of a magical steel-glass, placed by Ptolemy on the summit of a lofty pillar near the city of Alexandria, for burning ships at a distance. The Arabians called this pillar Hemadeslaeor, or the pillar of the Arabians. I think it is mentioned by Sandys. Roger Bacon has left a manuscript tract on the formation of burning-glasses. . . . Ptolemy, who seems to have been confounded with Ptolemy the Egyptian astrologer and geographer was famous among the Eastern writers and their followers for his skill in operations of glass. Spenser here mentions, in st. 20, a miraculous tower of glass built by Ptolemy. . . . One of Boyardo's extravagancies is a prodigious wall of glass, built by some magician in Africa, which obviously betrays its foundation in Arabian fable and Arabian philosophy. (Hither we might also refer Chaucer's *House of Fame*, which is built of glass, and Lydgate's *Temple of Glass.* It is said in some romances written about the time of the crusades, that the city of Damascus was walled with glass. See Hall's *Satyres* [ed. 1597] 4. 6:

> Or of Damascus magicke wall of Glasse
> Or Solomon his sweating piles of brasse.)

[For a discussion of the Geraldine myth, see F. M. Padelford's *Poems of Henry Howard, Earl of Surrey,* 1928, p. 219.]

UPTON. Spenser likewise feigns that his mirror was of service in the purposes of love; and as such it is consulted by Britomartis, but upon an occasion different from that which is here mentioned by Chaucer. She looks in it with a design to discover her future husband. . . . As the uses of this mirror were of so important a nature, Spenser ought not to have first mentioned it to us by that light appellation, "Venus' Looking Glass," where he is speaking of Britomart's love for Arthegall (1. 8).

TODD. Aubrey, in his *Miscellanies* (1696), has a chapter on "Visions in a Berill, or Crystall": "The magicians now use a crystal-sphere, or mineral-pearl, for this purpose, which is inspected by a boy or sometimes by the querent himself. There are certain formulas of prayer to be used before they make the inspection, which they term a call.—James Harrington, author of *Oceana,* told me that the Earl of Denbigh, then ambassador at Venice, did tell him that one did shew him there several times, in a glass, things past and to come." This zealous dupe gives the history and the picture of a consecrated berill which he had seen "at Brampton-Bryan in Herefordshire, but which came first from Norfolk, and afterwards came into somebodies hands in London, who did tell strange things by it, insomuch that at last he was questioned for it, and it was taken away by authority about the year 1645." Butler has admirably ridiculed this kind of credulity in his description of Kelly, chief seer, or, as Lilly calls him, "speculator" to Dr. Dee, a famous performer on the looking-glass in the reign of Elizabeth [quotes *Hudibras* 2. 3. 631-4].

LOTSPEICH. It [the looking glasse] is also related to the Platonic mirror, which was a favorite image with Spenser. The origin of this is in *Phaedrus* 255 D (Lee). Glauce's words at 3. 2. 40 show that the Platonic meaning of the mirror is intended. [See especially 3. 1. 8. 9.]

xviii. 3. UPTON. As Boyardo and Ariosto often refer to Archbishop Turpin, to authenticate their wonderful tales; so our poet refers to certain "bookes," "recordes" or "rolles." Just in the same manner Cervantes in his *Don Quixote* (where we find perpetual allusions to Boyardo, Ariosto, and the romance writers) pleasantly endeavours to make his stories authentic, by fathering them upon one Cid Hamet, an Arabian historiographer.

EDITOR. Boiardo and Ariosto were merely following the general custom of the romance writers.

4. UPTON. When Wales was divided into three principalities, the countries of the Sileures and Dimetae were called by the natives Deheubarth, and by the English South Wales.

xxi. 9. CHURCH. The poet seems to allude to the many plots and conspiracies in Queen Elizabeth's reign.

xxiv. See UPTON'S note on 2. 1. 5. 8-9 in Book II, p. 187.

xxv. UPTON. I formerly said that Arthur Lord Grey of Wilton was imaged in "Arthegall," which name corresponds to his Christian name "Arthur," and

means "Arthur's peer." The arms here likewise seem devised in allusion to his name, "Gray": such bearings are very ancient, and are called "rebusses." For "griseum" in the barbarous Latin signified fine furr or ermin. Gall. "gris." Chaucer, *Prologue:*

> I see his sleeves purfiled at the hand
> With grys.

. . . The crest likewise of the knight's helmet is a "gray" hound, couchant.

'Tis in this stanza said, that Arthegall won and wore the arms of Achilles. The poet does not give any hint how he won them: perhaps this circumstance might have been cleared up in some subsequent canto: but as the poem is not finished, several minuter circumstances must be unfinished likewise. The proper place to have told this story seems in the fifth book, containing the Legend of Arthegal. In Boyardo (*Orl. Inn.* 3) Mandricardo wins the arms of Hector; and to this story Ariosto alludes (*Orl. Fur.* 14. 30-1). And as Mandricardo a Sarazin wins the arms of Hector a Trojan, from which Trojans descended Charles the Great and prince Arthur; so Arthegal wins the arms of Achilles, the fatal enemy of Hector and the Trojans.

xxvii-xlvi. W. D. BRIGGS (*Matzke Memorial Volume,* pp. 57-61) finds parallels implying indebtedness, between these stanzas and Boccaccio's *Fiammetta.* Fiammetta, rich, noble, and beautiful, deserted by Panfilo, for whom she has sacrificed her wifely honor, tells the story of her love and of her profound despair. Like Britomart, Fiammetta is distraught, and the victim of ghastly dreams: "Io credo che niuna furia rimanesse nella città di Dite, che in diversi modi e terribili già più volte non mi si mostrasse, diversi mali minacciando, e spesso, col loro orribile aspetto i miei sonni rompendo, di che io, quasi per non vederle, mi contentava." She has as confidant a foster-mother, who detects the signs of her mental distress and who, like Glauce, urges her charge to control her violent passions: "Mi piace di ricordarti e di pregarti, che tu del casto petto esturbi e cacci via le cose nefande, e ispegna le disoneste fiamme, . . . e ora è tempo da resistere con forza, però che chi nel principio bene contrastette, cacciò il villano amore." Moreover, just as Britomart retorts that Myrrha, Biblis, and Pasiphae at least compassed their desires, so Fiammetta likewise reasons. Finally, in each story enchantments are employed, by Glauce in a vain effort to expel love from Britomart's breast, and by Fiammetta in an equally vain effort to influence her recreant lover.

xxviii ff. A. A. JACK (*Chaucer and Spenser,* pp. 205-6). This account of the maiden comforted by the old woman, and lying fevered in the quiet dark, is one of the most beautiful things in poetry, a triumph of general result, for there are no verses especially beautiful; the lovely romantic effect being produced by the run of the narrative.

xxviii. 8-9. TODD. Cf. Psalm 6. 6: "I am weary with my groaning; all the night make I my bed to swim; I water my couch with my tears."

xxix. 1. TODD. Cf. Lucretius 4. 1059: "Dulcedinis in cor Stillavit gutta."

xxx-li. DRYDEN (*Works,* ed. Scott-Saintsbury, 13. 384, note on Pastoral VIII). This Eighth Pastoral is copied by our author from two Bucolics of

Theocritus. Spenser has followed both Virgil and Theocritus in the charms which he employs for curing Britomartis of her love. But he had also our poet's *Ceiris* in his eye; for there not only the enchantments are to be found, but also the very name of Britomartis. [Various details are noted by JORTIN, WARTON, UPTON, and other commentators. See Appendix, "The Orgiin of Britomart," p. 330.

xxx. Miss WALTHER observes that Glauce bears a general resemblance to Dame Brysen, "one of the gretest enchauntresses that was at that tyme in the world lyvynge," who furthers the love of Elaine and Launcelot. Cf. *Morte d'Arthur* 573. 24 ff.

xxxii. 1-3. WARTON (2. 254). These verses, which, at first sight, seem to be drawn from Dido's night in the fourth *Aeneid*, are translated from the *Ceiris*, attributed to Virgil, 232-3.

6-9. UPTON. 'Tis a proverbial expression: "Aetna malorum"; "Onus Aetna gravius." . . . See also Ariosto, *Orl. Fur.* 1. 40:

> Sospirando piangea tal, ch' un ruscello
> Parean le guance, e'l petto un Mongibello.

HEISE. So lässt sich dem Ariost's Schilderung der Liebe des Ariodant an die Seite stellen (*Orl. Fur.* 5. 18):

> Nè Vesuvis, nè il monte di Siciglia,
> Nè Troia avvampò mai di fiamme tante,
> Quanto ella conoscea che per suo amore
> Ariodante ardea per tutto il core.

xxxiv. 2. CHURCH. Latin "collum." Chaucer (p. 506, ed. Urry [really Usk, *Testament of Love*, near close of book 2]) uses "collings" in the same manner: "Come, and we be dronken of our swete pappes, use we covetous collings."

xl-xli. H. M. BELDEN (*MLN* 44. 528-530). W. F. DeMoss, in his very interesting study of "Spenser's Twelve Moral Virtues," says that Spenser draws "the virtues and vices which he discusses in connection with Chastity" from Aristotle, who in his analysis of Temperance includes "a curious discussion of brutality, or unnatural vice," and adds: "This fact throws light on an otherwise difficult passage in the *Faerie Queene*," namely 3. 2. 40-1. "In the midst of this fine compliment to the Queen [i. e., representing Britomart (Elizabeth) as madly in love with Artegall (Justice)] we have the following curious passage put in the mouth of Glauce, Britomart's old nurse, after Britomart has confessed her love"; and he quotes the stanzas. The implication clearly is that Spenser went out of his way to bring in this "curious" and "otherwise difficult passage" because he was dominated by Aristotle's treatment of the virtue of Temperance.

It might have been argued that he brought it in because he loved this figure of the simple, devoted, somewhat bawd-like old nurse, whose experience of life has taught her to expect naughtiness in the relations between the sexes. It is an aspect of the *ewigweibliche* that appears to have had a charm for the great poets, from Euripides to Keats. Phaedra's nurse, and Juliet's, and Madeline's, are of the same family; and in *Isabella* Keats has added another of the tribe that he did not find in Boccaccio.

But in Spenser's case there is no need of supposing either the influence of Aristotle or a special interest in this type of womankind. The matter which DeMoss finds "curious" is there because it was in the passage which, as was long ago pointed out by Warton, Spenser was following in this canto, the pseudo-Vergilian *Ciris*. . . . It is pertinent, perhaps, to note that Ovid has just such a nurse and nursling scene as that in the *Ciris* in his story of Myrrha, *Met.* 10. 298 ff.

xli. A. H. GILBERT (*PMLA* 34. 231). Cf. *Orl. Fur.* 25. 36:

[In terra, in aria, in mar sola son io
Che patisco da te si duro scempio;
E questo hai fatto acciò che l'error mio
Sia nell'imperio tuo l'ultimo esempio.
La moglie del re Nino ebbe disio,
Il figlio amando, scellerato ed empio,
E Mirra il padre, e la Cretense il toro;
Ma gli e più folle il mio, ch'alcun dei loro.]

2. UPTON. Biblis, or as others spell it "Byblis," fell in love with her own brother. See Ovid, *Met.* 9. 453.

LOTSPEICH. Boccaccio, *G. D.* 4. 9, tells the story, following Ovid, and, like Spenser, joins her with Pasiphae.

5. LOTSPEICH. Cf. *Met.* 9. 735-744; *Aen.* 6. 24-6. Boccaccio, 4. 10, tells the story and adds the moral interpretation which is in Spenser: "I think that the ancients wished to show by this myth how the vice of bestiality is caused in us."

xlv. 4. UPTON. Cf. Ovid, *Met.* 3. 509-510:

croceum pro corpore florem
Inveniunt, foliis medium cingentibus albis.

5-9. CHURCH. The reasoning is this. Narcissus lov'd his own shadow, i. e. was both love and lover, and consequently was unhappy; you love the shadow of a warlike knight; but there can be no shadow but must be cast by some bodily substance; and therefore you may hope to obtain that person, whose shadow was seen by you.

LOTSPEICH. For Spenser, Narcissus was not so much one who loved himself as one who was deluded and starved by shadows.

9. HUGH DELACY (*JEGP*, forthcoming). Cyphers, here geomantic figures, may be used to recover lost or stolen goods, to answer questions, to discover propitious times for one undertaking or another—in brief they are a sort of astrological catch-all, a sort of divination that one in Britomart's predicament could not intelligently neglect.

xlvii. E. DE SELINCOURT (Introduction to the one-volume Oxford edition, p. lix). The anxious care of the aged nurse Glauce over her sick mistress is depicted in many delicate strokes of humour and pathos; and the stanza that closes the midnight scene between them would be hard to surpass in its homeliness, its dramatic truth of detail, and its climax of tenderness.

8. JORTIN. "The drunken lamp down in the oil did steep." Cf. *Ciris* 344: "Inverso bibulum restinguens lumen olivo." . . .
So Prudentius, *Cathemerinon* [5. 17-8]:

> Vivax flamma viget, seu cava testula
> Succum linteolo suggerit ebrio, . . .

Martial 10. 38:

> lucerna
> Nimbis ebria Nicerotianis.

xlviii. J. W. MACKAIL (*The Springs of Helicon*, pp. 94-5). No one who had the gift of laughter, who felt the comedy of life, could have gone gravely on through the third book of the *Faerie Queene*. Over and over again it moves a smile in the reader, but never once in the writer. In this book, it is true, there occur the only two passages in the whole poem which it is possible to regard as intentionally humorous. There is something like a flicker of amusement in the description of Britomartis and her nurse at church in the second canto; but such humour as there is in the stanza is more probably unconscious. [Stanza quoted.] One can fancy with what an exquisite blending of fun and tenderness Chaucer would have treated the scene. The other passage is where the Squire of Dames, in the seventh canto, tells the story of the three women who had repelled his advances. In it Spenser *apprend d'être fif* with rather calamitous results. The story itself is a traditional *fabliau*, a piece of ponderous mediaeval wit. It is incorporated rather than assimilated by Spenser: its proper place is in the *Moyen de Parvenir*, not in the *Faerie Queene*, where it is strikingly out of tone with its surroundings. "Thereat full heartily laughed Satyrane," we are told: he may have done so, but probably no reader of the poem has ever felt inclined to follow his example.

xlix-li. UPTON. The plants and shrubs which Glauce uses on this occasion, are rue, savine, camphire, calamint and dill; whose efficacious powers in medicine are said to abate desires of venery, and to procure barrenness: to these is added coltwood or colt's-foot, which is reckoned a good cooler, and proper to abate the fervour of the virgins love. You see the propriety of the choice of these plants and shrubs: but why is the whole sprinkled with milk and blood, which were used in the evocation of the infernal shades, and were offered as libations to the dead? These offerings likewise of milk and blood were grateful to the inchantress Hecate; and this goddess was to be assistant in this magical operation, δέσποινα καὶ συνεργός [mistress and accomplice], as Medea in Euripides invokes her. Hence the reader may see the propriety of Spenser adding milk and blood, as well as mentioning the other ingredients. . . . The "pastula testa," earthen pot, or cauldron (as Shakespeare expresses it in *Macbeth*) is, I think, the same which Theocritus names κελέβη, i. e. a pot or cauldron, resembling a large cup, which is there got ready for the love ingredients; and this pot the enchantress bids her maid to bind round with a purple fillet of wool. . . . If we turn to Virgil's pastoral, . . . there is no earthen pot or cauldron, but an altar is erected, on which frankinsense, vervain, bay-leaves, brimstone, and flower sprinkled with salt, was burnt; and this altar likewise is bound round with a fillet of wool [*Ecl.* 8. 64]: "Molli cinge haec altaria vitta." [*Ciris* also quoted.]

"Th' uneven nomber for this business is most fitt." I cannot help citing a

passage from Petronius, which illustrates these foolish and superstitious ceremonies [*Satyricon* 131]: "Illa de sinu licium protulit varii coloris filis intortum, cervicemque vinxit meam; mox turbatum sputo pulverem medio sustulit digito, frontemque repugnantis signavit; hoc peracto carmine, ter me jussit exspuere, terque lapillos conjicere in sinum, quos ipsa praecantatos purpura involverat, etc."

This silly custom of spitting they used in order to avert what was odious or ill ominous; see the scholiast on Theocritus, *Idyll.* 6. 39: Τρὶς εἰς ἐμὸν ἔπτυσα κόλπον. Spenser happily expresses "come" thrice; and "spit upon me" thrice.

"Thrise she her turnd contrary." So Medea in her magical rites (*Met.* 7. 189): "Ter se convertit." "contrary" is repeated thrice. . . . The reader at his leisure may consult the *Masque of Queens,* written by B. Jonson:

> About, about, and about,
> Till the mist arise, etc.,

who in his notes cites Remigius: "Gyrum semper in laevam progredi."

H. M. BELDEN (*MLN* 44. 530-1). One would like to believe that Spenser is here using English folk-lore. Charme [in the *Ciris*] mixes sulphur, narcissus, cassia, and "herbas olentes" in an earthen dish. . . . Glauce uses simples more familiar to English folk—savin, rue, camphor, calamint, dill, "colt wood"—and adds milk and blood. . . . [Follows evidence that in essential respects, however, the charm is found to conform to Theocritus, Virgil, and the *Ciris.*] Even the withershins motion ("contrary to the sunne"), which is not found in Virgil or Theocritus, seems to be included in Horace's *Ad Canidiam* (*Epod.* 17. 7):

> Citumque retro solve, solve turbinem.

So that even in his folk-lore he is drawing not upon his own observation of humble life, but upon his knowledge of classical literature. [EDITOR. It is proper to observe, however, that the withershins motion was very commonly employed in English witchcraft.]

li. 7-8. UPTON. Cf. Berni, *Orl. Inn.* 1. 5. 22:

> E con mio danno mi convien provare,
> Che contr' amor non val negromanzia,
> Ne per radice, o fiore, o sugo d'erba,
> La cruda piaga sua si disacerba.

Tasso 3. 19:

> Ahi quanto è crudo nel ferire! à piaga,
> Chi ei faccia, herba non giova, od arte maga.

Valerius Flaccus 6. 275-6:

> vulnus referens, quod carmine nullo
> Sustineat, nullisque levet Medea venenis.

lii. 5. WARTON (1. 174). Cf. Chaucer, *Prolog* 205:

> He was not pale as a for-pyned goost.

CANTO III

This canto is imitated from canto 3 of the *Orl. Fur.* For details see Appendix, "The Italian Romances," p. 370.

i. UPTON. To speak according to the Platonic doctrine, there is but one only source of beauty, original, and all-perfect, μονοειδής: all the inferior or reflected kinds of beauty, whether they strike the eye, as in buildings, painting, prospects, etc., or touch the ear, as in musical sounds. All these subordinate or secondary degrees, are like the ladder in Jacob's vision, whose bottom touches the earth, but the top reaches to heaven: so that all earthly love and admiration is only the scale or ladder to conduct us to heavenly love, where the sacred fire burns purest; and from thence was transfused into the human mind: this love is not lust,

> But that sweete fit that doth true beautie love,

not the bastard kind, but original, mental, *the true beauty.* Cf. 5. 1-2, where he tells us that love acts "secundum modum recipientis." Cf. likewise Book 4, *Introd.* 2:

> For it of honour and all vertue is
> The roote.

See likewise how the angel in Milton (8. 588) tries to regulate this irregular passion according to the Platonic scale of Love and Beauty:

> In loving thou dost well, in passion not,
> Wherein true Love consists not, Love refines
> The thoughts, and heart inlarges, is the scale
> By which to heavenly Love thou mayst ascend.

Let us hear the Platonic Sidney ([ed. 1725], p. 44): "The true love hath that excellent nature in it, that it doth transform the very essence of the lover into the thing loved, uniting, and as it were incorporating it with a secret and inward working: and herein do these kind of loves imitate the excellent: for as the love of heaven makes one heavenly; the love of vertue, vertuous: so doth the love of the world make men worldly." Again (p. 123): "(O Lord!) to see the admirable power and noble effects of Love, whereby the seeming insensible loadstone, with a secret beauty, holding the spirit of beauty in it, can draw that hard-hearted thing unto it: and like a vertuous mistress, not only make it bow itself, but with it make it aspire to so high a love as of the heavenly poles; and thereby to bring forth the noblest deeds, that the children of the earth can boast of." And p. 476: "That sweet and heavenly uniting of the minds, which properly is called Love, hath no other knot, but vertue; and therefore if it be a right love, it can never slide into any action that is not vertuous." The reader may at his leisure see our poets *Hymn of Heavenly Love.* What a deal of Greek citations might here be made from Plato, and the Platonic writers? But Plato's readers know very well where to find all this kind of lore.

iii. 9. LOTSPEICH. On Fame's golden trumpet cf. Chaucer, *House of Fame* 3. 483-7:

[And bid him bringe his clarioun,
That is ful dyvers of his soun,
And hit is cleped Clere Laude,
With which he wont is to heraude
Hem that me list y-preised be.]

iv. See Book I, Appendix, "The Muse of the Faerie Queene," pp. 506-514.

vi. 4. UPTON. "the learned Merlin." He is called in Ariosto (*Orl. Fur.* 26. 39), "Il savio incantator Britanno."

7. UPTON. The Israelites or Agarens, called afterwards Saracens, conquered a great part of Africa; hence he says "the Africk Ismael."

vii-xi. WARTON (*Hist. of Eng. Poetry,* 2nd ed., 1. 405-6). This story Spenser borrowed from Giraldus Cambrensis, who, during his progress through Wales in the twelfth century, picked it up among other romantic traditions propagated by the British bards. (See *Itin. Camb.* 1. 6; Holinshed, *Hist.* 1. 129; Camden, *Brit.*, p. 734. Drayton has this fiction which he relates somewhat differently, *Polyolb.* 4. 62, ed. 1613. Hence Bacon's wall of brass about England.)

vii-viii. UPTON. Wizards dwelt in caves, so the sibyl; and Merlin's cave is mentioned in Ariosto, *Orl. Fur.* 3. 10, but romance writers remove the scene of action to what regions they please.

C. G. OSGOOD (*Trans. Conn. Acad.* 23. 99-100). Spenser locates the cave of Merlin at Maridunum, that is, Cayr-Merdin, now Carmarthen,

a litle space
From the swift Barry, tombling downe apace
Emongst the woody hilles of Dynevowre.

In point of fact, Spenser is here confusing two localities. Carmarthen and the hills of Dynevor are not "a litle space" from the cave and the Barry, but more than fifty miles in a straight line further west and a little north. Both places lie along the southern coast of Wales. Carmarthen is near the mouth of the Towy, and some fourteen miles up the river, near Llandilo, is the ancient Dynevor Castle amid the hills. On the other hand, the Barry is a little stream, perhaps ten miles long, now known as the Cadoxton river, which reaches the sea about six miles southwest of Cardiff, opposite a tiny island or promontory called Barry.

Warton, in his note on this passage, refers to the *Itinerary* of Giraldus Cambrensis 1. 6. Here we find a part of the material for Spenser's description. Giraldus is speaking of the island of Barry, whence his family came: "Est autem hic notabile, quod in ipso insulae introitu, in rupe marina apparet rima permodica, ad quam, si aurem apponas, audies operae strepitum quasi fabrilis; nunc follium flatus, nunc martellorum ictus, nunc cotis et ferri sonora fricamina,

Stridentesque cavernis
Stricturas Chalybum, et anhelum fornacibus ignem."

This phenomenon Giraldus explains by the entrance and exit of the sea.

How Spenser came to confuse the little Barry with the big Towy, which really

does tumble down among the hills of Dynevor, is not clear. Possibly the explanation is found in Holinshed. Harrison, in describing the rivers of Great Britain, follows the coast-line westward, discussing each stream and its tributaries as he passes its mouth. In following the south coast of Wales he has passed the Barry and proceeded westward, taking each stream in order. He has just described the Gwendraeth Tawr and the Gwendraeth Fach, the last before you come to the Towy, and is on the point of proceeding with this stream, when, without clear warning, he suddenly returns to resume his account of the Barry. Perhaps Spenser, expecting next to read of the Towy, with characteristic inadvertence may have taken Barry for an alternative name of that river.

The passage about the Barry, quoted above from Giraldus, Spenser could as well have read in Camden, who quotes it in his account of Glamorganshire (1590, p. 516). He also mentions "Caer-Mardin, which the Britains themselves call Caer Firdhin, Ptolomee, Maridunum" (Carmardenshire, p. 649). On the same page he describes the Towy flowing "by Dinevor, a princely castle, standing aloft upon the top of a hill, . . . and last of all, by Caer-Marden." And further: "In this Citie was borne the *Tages* of the Britains, I meane *Merlin:* For like as *Tages* being the sonne of an evill Angell taught his Countrimen the *Tuscans* the art of Sooth saying, so this *Merlin* the sonne of an *Incubus* Spirit, devised for our Britains prophesies." Hence it is unnecessary to suppose that Spenser drew any of the material for the passage before us directly from Giraldus.

vii. 3-9. UPTON. According to Jeffry of Monmouth (6. 17)—compare likewise Cambden's *Britan.,* p. 745—the famous magician Merlin was born in Kaermerdin, i. e. Caermarthen; named in Ptolemy, Maridunum.

viii. 6. UPTON. The principal seat of the princes of South Wales was Dynefar, or Dynevor castle, near Caermarthen, who from thence were called the kings of Dynevor.

ix-xi. WARTON (1. 33). These verses are obscure, unless we consider the following relation in *Morte Arthur* (1. 60): "The Lady of the Lake and Merlin departed; and by the way as they went, Merlin shewed to her many wonders, and came into Cornwaile. And alwaies Merlin lay about the ladie for to have her favour; and she was ever passing wery of him, and faine would have been delivered of him; for she was afraid of him, because he was a divells son, and she could not put him away by no meanes. And so upon a time it hapned that Merlin shewed to her in a roche whereas was a great wonder, and wrought by enchauntment, which went under a stone, so by her subtile craft and working she made Merlin to go under that stone, to let him wit of the marvailes there. But she wrought so there for him, that he came never out, for all the craft that he could doe."

xi. 7–xii. WALTHER. Cf. *Morte d'Arthur* 116. 35: "Beware sayd the other knyght of Merlyn for he knoweth all thynges by the devyls crafte."

xii. 1-2. TODD. This is agreeable to the custom of classical magicians. So Horace's Canidia, *Epodes* 5. 45:

> Quae sidera excantata voce Thessala,
> Lunamque coelo deripit.

See also Virgil, *Eclogues* 8. 69:

Carmina vel coelo possunt deducere lunam.

EDITOR. Compare also Lucan, *Phars.* 6. 499-504.

6. UPTON. Like Astolfo, who turned stones into horses, and trees into ships (*Orl. Fur.* 38. 33; 39. 26).

xiii. UPTON. The princes and lords of Powis, the chief seat of which was Matraval in Montgomeryshire, were called kings of Matraval, see Cambden's *Britan.*, p. 781. Spenser says, that Merlin's mother was a nun, and named Matilda, daughter to Pubidius. This Matilda and Pubidius are our poet's invention, as far as I can find: no such names being mentioned in *Morte Arthur*, or in Jeffry of Monmouth, who in 6. 18 introduces Merlin's mother, who was a neice [sic] and daughter of the king of Demetia, i. e. South Wales, giving Vortegrin an account of her wonderful conception of her son. A philosopher explains it (there introduced) that it was some Daemon or Incubus, "some guileful spright," partaking partly of the nature of man, partly of angels, and assuming a human shape, which begot Merlin; and this explains what Ariosto (*Orl. Fur.* 33. 9) says, that Merlin was the son of a Daemon,

Di Merlin dico, del demonio figlio.

Drayton in his *Polyolbion*, song 5, thus sings of Merlin, who was born in Caermerdin:

Of Merlin and his skill what region doth not heare?
Who of a British nymph was gotten, whilst she plaid
With a seducing spirit.

WALTHER. Cf. *Morte d'Arthur* 119. 35: "The Lady of the Lake was aferd of hym by cause he was a deuyls sone."

CHURCH. Roderic the Great (see st. 45) divided Wales into three provinces, Aberffraw, Dinevowr, and Mathraval. See Wynne's *Hist. of Wales*, p. 27.

xiv. 7-9. TODD. Ismeno is thus busied, and thus binding the stubborn fiends to his commands, in Tasso, *Ger. Lib.* 13. 5:

Hor quí sen venne il Mago, e l' opportuno
Alto silentio de la notte scelse:
Della notte che prossima successe,
E suo cerchio formovvi, e i segni impresse.

xvi. WALTHER. Cf. *Morte d'Arthur* 759. 34: "Elaine le Blaunche, the fayre mayde of Astolat, made such sorowe daye and nyghte that she never slepte, ete, nor drank, and ever she made her complaynt unto Sir Launcelot."

2. UPTON. The poets frequently use these circumlocutions, meaning three months are fully past. Ovid is fond of this manner of expression; see *Fast.* 2. 175, 447; 3. 121; *Met.* 2. 344; 7. 530. Cf. also *F. Q.* 1. 8. 38; 2. 1. 53; 2. 2. 44.

xvii. 5. TODD. So Chaucer, *Knightes Tale* 2745:

The clothered blood, for any lechecraft,
Corrupteth.

xix ff. WARTON (1. 208). Merlin here discovers to Britomart her future progeny; which he does likewise to Bradamante in Ariosto, *Orl. Fur.* 3. 17-48.

xxi-xxiv. UPTON. "still" (21. 4). Not as a lymphatick or agitated with the frantick fury of the Sibyl in Virgil; but still and quiet as the prophet Helenus is described in the same divine poet. The two ways of prophecying, the frantick and the still, are frequently mentioned.

Merlin's advice to Britomart is the advice which the Sibyl gave Aeneas [6. 95-6]:

> Tu ne cede malis, sed contra audentior ito,
> Quam tua te fortuna sinet. . . .

The Mage proceeds telling her, how that tree must be deep enrooted, whose branches should not cease growing till they had stretched themselves to heaven. This is very poetical, and in the prophetical stile: Isaiah 11. 1: "And there shall come forth a rod out of the stem of Jesse, and a branch shall grow out of his roots." In the first book of Herodotus, Astyages is said to have dreamt that he saw a vine shooting from his daughter's bowels, and spreading its branches over Asia.

M. Y. HUGHES (*Virgil and Spenser,* pp. 354-6). In comparison with Ariosto, Spenser shows hardly a mark of his ultimate Virgilian source. . . . Britomart's experience in the cave owes its setting to the *Furioso* and the substance of its revelation of history to British chronicle sources, but it owes its existence to Virgil.

Upton remarked that Merlin's advice to Britomart recalls the Sibyl's exhortation to Aeneas. Virgil's strenuous ethics were much admired by his critics in the Renaissance. Scaliger (3. 25) pointed out that although the *Aeneid* is full of heavenly intervention and revelation of the future—partly reduced to astrological allegory—men are not bound by *kismet*, but are free to resist evil and accept the alliance of their good genius when it offers. Giraldi Cinthio preached a similar vigorous "Platonism" in his *Dialogo Terzo della Vita Civile*, and thanked heaven that "Virgilio è piu tosto Platonico che Stoico, nella maggior parte del suo divino Poema." Merlin has the same hard but hopeful wisdom to offer to Glaucé.

EDITOR. Cf. Appendices, "The Origin of Britomart" and "The Italian Romances."

xxi. 2. UPTON. Cf. Virgil, *Georgics* 4. 447:

> Scis, Proteu, scis ipse; neque est te fallere cuiquam.

xxv. 4-5. UPTON. Cf. Virgil, *Aen.* 3. 395: "Fata viam invenient."

xxvi-xxxi. WARTON (2. 163-4). Geoffrey of Monmouth (8. 19) informs us that Uther Pendragon fell in love with Igerne, or Iogerne, the wife of Gorlois, prince of Cornwall. In the absence of Gorlois, Merlin, by his magic, transformed Uther into the likeness of Gorlois, and one Ulfin into the likeness of Jordan, a familiar friend of Gorlois, himself assuming the figure of one Bricel; by means of which artifice, Uther enjoyed Iogerne, and begot King Arthur. Spenser, in his Epistle to Sir Walter Raleigh, calls Iogerne, or Igerne, the Lady Igrayne, and she is so called in *Morte Arthur*.

UPTON. It seems not improper here to put the reader in mind that, during the reign of Uther Pendragon, the Saxons were perpetually harassing the Britons, under their leaders, Octa and Eosa; and this is the historical part that has chiefly reference to this fairy poem. Gorlois had by his wife Igerna a son named Cador, and likewise—as Spenser has added—Arthegal. There is mention made of Arthegal of Warguit, i. e. Warwick, (in Jeffry of Monmouth 9. 12) among the heroes of Arthur's court, and he is mentioned as a knight of the Round Table in *Morte Arthur.* Arthur was mortally wounded, fighting against his traiterous nephew, Modred, and in the same battle Modred himself was killed. Arthur gave up the crown to his kinsman Constantine, the son of Cador, duke of Cornwall. Constantine, having reigned three years, was slain by Conan. After Conan reigned Wortiporius, who conquered the Saxons; after Wortiporius, Malgo. 'Tis now easy to see how Spenser has feigned his story. Arthegal was the son of Gorlois, duke of Cornwall; he married Britomart and had by her a son, whom he names not, but means Aurelius Conan. This son of Arthegal shall claim the crown of Britain, his due, from Constantine, Arthur's kinsman, and having conquered the Saxons, shall be succeeded by his son Vortipore, or Wortiporius, as Geoffrey of Monmouth calls him.

When Sir Richard Blackmore wrote his *Prince Arthur*, in order to compliment K. William III, as Virgil complimented Augustus Caesar; Ariosto, Cardinal Hippolito; Spenser, Q. Elizabeth; he introduced Uter Pendragon, the father of Prince Arthur, shewing in a vision to his son, and pointing out to him the heroes which should succeed him in his throne.

xxvi-xxviii. HARPER. These three stanzas mark the transition from romance to chronicle material. Arthegall, who is to be the husband of Britomart, is the son of Gorlois, and brother to Cador, king of Cornwall, who is, by inference, another of the sons of Gorlois. Arthegall, therefore, stands in the same relation to Cador that Arthur does both in Hardyng [ed. of 1812, ch. 78, p. 137] and in the *Brut Tysilio* [tr. Roberts, 1811, p. 172]. Arthegall, like Arthur, fights against the pagan and is

> Too rathe cut off by practise criminall
> Of secrete foes.

After a fashion, then, Arthegall takes Arthur's place in the chronicle. His name is to be found in Geoffrey's "Arthgal Cargueitensis, quae Warguit appellatur," (9. 12) and in Hardyng's "Arthegall therle of Warwyke," who is mentioned, as is Cador, among the knights of the Round Table. . . . The name, therefore, Spenser may have taken from Geoffrey or from later writers, but apparently either Hardyng or the *Brut Tysilio* influenced him in his reference to Cador as a son of Gorlois.

Gorlois, duke of Cornwall, had for wife Igerna, with whom Uther Pendragon fell in love. By her Uther Pendragon had a son, Arthur. On the death of Gorlois he married her (Geoffrey 8. 19). Cador, duke of Cornwall, assisted Arthur against the Saxons (9. 1-5).

The prophecy regarding Britomart in the twenty-eighth stanza may have been suggested by the story of Esclaramonde in *Huon of Burdeux.* When Huon is planning to go to the tourney at Mayence, where he knows an attempt to kill him

is to be made, Esclaramonde, his wife, after first trying to dissuade him, offers to go with him.

xxvi. See F. DELATTRE'S note on 2. 10. 70 ff.

6-7. TODD. The same history is related of St. George, *F. Q.* 1. 10. 65.

xxviii. 8. CHURCH. "Too rathe." So in his *Shepherd's Cal.*, December [98]:

Thus is my harvest hastened all too rathe.

Chaucer too (p. 326, ed. Urry [*Troilus* 5. 937]):

But he was slaine alas! the more harm is
Unhappily at Thebis al to rathe.

xxix-xxx. HARPER. [Pertinent passages from the chronicles:]

Geoffrey of Monmouth 11. 4-5: Conanus killed Constantine, his uncle, who had succeeded Arthur, and reigned in his place. He also cast into prison another uncle, who should have succeeded Constantinus, and killed his two sons. Constantinus was the son of Cador, duke of Cornwall.

Holinshed, pp. 138-9: Constantine, son of Cador, succeeded his cousin Arthur. Modred's sons claimed the rule, but were overcome in battle. They sought refuge, one in a church in Winchester, the other in a church in London, but they were both slain by Constantine. Constantine himself was slain by a kinsman, Aurelius Conanus. A long extract from Gildas follows. In it appears the words, "of whiche heynous and wicked offence, Constantine the tyrannicall whelpe of the Lyonesse of Deuonshire is not ignorant." Aurelius Conanus imprisoned his uncle, who should have been king, and killed his two sons. Gildas is again quoted. "And thou Lyons whelpe, as sayeth the prophet, Aurelius Conanus what doest thou?"

Spenser does not say in so many words that on the death of Arthegall Constantine assumed the crown, but such was evidently the case, as Arthegall's son took from Constantine the "crown that was his fathers right." This son, as the father of Vortipore, is to be identified with Geoffrey's Conanus. Constantius is the same as Constantine, who according to Spenser's story would be cousin to Conan [might mean merely "relative"], not uncle, as in Geoffrey. Consequently, Spenser's narrative up to this point proves on close examination practically to parallel Geoffrey's. From Gildas, or more probably from the quotation from Gildas in Holinshed, Spenser draws the figure of speech that compares Arthgallo's son to a lion. The main part of Spenser's story, however, appears to be wholly original, detailed though it is. (Spenser's changes may have been due to the fact that Merlin is prophesying to Britomart about her own son by Arthegall. This would tend to make Spenser suppress the unpleasant aspects of Conan's career.) No authority is known for Conan's wars with the Mertians. On the contrary, what the chroniclers say of Conan is uncomplimentary. A consciousness of this appears in Spenser's conclusion to the prophecy, which leaves the prosperous end of Conan's reign in doubt. Spenser, then, differs from the known authorities in a part of his account of Conan, but in part reproduces chronicle material, the direct source for which may have been Geoffrey and Holinshed, or Holinshed alone.

xxx. 1-2. UPTON cites Genesis 49. 9: "Judah is a lion's whelp: from the prey,

my son, thou art gone up: he stooped down, he couched as a lion, and as an old lion."

9. TODD. So he calls death "the common In of rest," 2. 1. 59.

xxxi. HARPER. [Pertinent passages from the chronicles:]

Geoffrey of Monmouth 11. 7: "Cui successit Malgo omnium fere Britanniae pulcherrimus. . . . His etiam totam insulam obtinuit, et *sex comprovinciales* Oceani *insulas,* Hyberniam videlicet, que Islandiam, Godlandiam, Orcades, Norwegiam, Daciam, adjecit dirissimis praeliis potestati suae."

Hardyng (ed. 1812), ch. 86, p. 151:

> Within his realme was none so large ne strong,
> Ne none that was in feacte of warre so wise,
> With swerde or axe to fyght in the thronge,
> Nor with his speare that had suche exercyse,
> For to assayle hys fooes, and them suppryse;
> And defence (also) he had (great keenyng)
> As any prynce euer had (or any kyng).

In making Vortipore less successful than Conan and in the end unfortunate Spenser differs entirely from any known authority. He agrees with Geoffrey only in saying that Vortipore, son of Conan, for a while waged successful war. It almost seems as if Spenser had deliberately transferred the glory of Vortipore to Conan out of consideration for the listening Britomart, who was naturally more concerned in her son than in her grandson. . . .

Spenser's statement that Malgo will succeed his father and to avenge him will fight with his foes and overcome them is a natural sequence to the account of Vortipore, and like that, is without foundation in previous chronicles. There is not even authority for making Malgo the son of Vortipore. From this point on, however, Spenser, in his account of Malgo, follows Geoffrey closely. Indeed, the reference to Malgo's conquest of the "six Islands, comprovinciall," is one of the strongest indications of Spenser's use of the original *Historia.* The word "comprovinciall" is rare. It is not used by the English chronicle[r]s who reproduce the *Historia* material, and so far as I have found appears, outside of Geoffrey's *Historia,* only in the *Flores Historiarum,* which Spenser does not seem to have used. In this passage, therefore, Spenser was almost certainly following Geoffrey. The insistence on Malgo's personal beauty and strength may have been suggested by Hardyng. We may conclude, then, that the first part of Spenser's account of Malgo is independent of the chronicles, and that the last part follows Geoffrey, and perhaps Hardyng.

xxxii. 1-5. JORTIN. These elegant lines are a distant copy of what Anchises says in Virgil to Aeneas (*Aen.* 6. 771, 779, 791), when he shews him his posterity:

> Qui juvenes quantas ostentant, aspice, vires!
> Viden' ut geminae stant vertice cristae?
> Hic vir, hic est, tibi quem promitti saepius audis, etc.

It might be objected to Spenser that Merlin not causing the posterity of Britomartis to appear before her, but only giving her an account of them, it is a little

violent to break out "Behold the Man" etc., when the reader is not prepared for it by anything that went before.

UPTON. Merlin speaks to Britomartis as Melissa spoke to Bradamante, and Anchises to Aeneas: The man is shown, though absent, as if he were present.

6. CHURCH. "the six islands." Viz. Ireland, Iseland, Godland, the Orkneys, Norway, and Dacia.

xxxiii-xxxiv. UPTON. "Untill a straunger king." Gormund king of the Africans; who having subdued Ireland, and therein fixt his throne: "like a swift Otter, *fell,* i. e. cruell, through emptiness, *swam over* to Britain (*with many one of his Norveyses*—he was an arch-pirate and captain of the Norwegians) and assisted the Saxons against Careticus." The Saxons thus assisted by this stranger king committed great devastations, and forced the Britains to retire into Cornwal and Wales. Jeff. of Monm. 11. 8, 10.

HARPER. The first two lines of this stanza [33] contain two statements for which Spenser apparently had no authority. Careticus was not the son of Malgo, and he did not conquer the Saxons. The account of the coming of the "straunger king," however, agrees with Geoffrey's. At the same time, the fact that this king comes, not from Africa, but from "unknowne soyle," shows the influence of the doubt expressed at length by Holinshed, and more briefly by Camden. . . .

In speaking of Gormond's "Norveyses" Spenser shows even more clearly than in stanza thirty-three that he rejects Geoffrey's statement that Gurmond was king of the Africans. He seems in this to have been influenced chiefly by the *History of Ireland* in Holinshed's *Chronicles*, where Gurmond is called "Kyng of the Danes, or Norweygians." The rest of the story follows Geoffrey closely, particularly in the account of the devastation of Britain, the details of which, so far as we know, Spenser could have found only in the *Historia.* Spenser's source, then, seems to have been both in Geoffrey and Holinshed.

[Pertinent passages from the chronicles:]

Geoffrey of Monmouth 11. 8: "Malgoni successit Careticus, amator civilium bellorum, invisus Deo et Britonibus. Cujus inconstantiam comperientes Saxones, iverunt ad Gormundum regem Africanorum in Hyberniam, in quam maximis navigiis advectus, gentem patriae subjugaverat." Gormundus came to Britain, "quam in una parte mentitae fidei Saxones, in alia vero cives patriae, civilia bella inter se assidue agentes, penitus devastabant." Gormundus made war on Careticus and after many battles drove him to Cirencester, and then to Wales. The depredations of Careticus are described as follows: "Mox depopulans agros, ignem cumulavit in finitimas quasque civitates: qui non quievit accensus, donec cunctam pene superficiem insulae a mari usque ad mare exussit: ita ut cunctae coloniae crebris arietibus, omnesque coloni cum sacerdotibus ecclesiae, mucronibus undique micantibus, ac flammis crepitantibus, simul humi sternerentur."

Holinshed, p. 143: Careticus (or Caretius) was forced into Wales by the Saxons, who "seassed not to pursue the Britons by force and continuall warre, till they had constrained them for refuge to withdraw into Wales. And as some have written, the Saxons meanyng to make a full conquest of the lande, sent ouer into Ire-

land, requiring one Gurmundus a kyng of the Affricanes to come ouer into Britayne to healpe them agaynste the Brytaynes."

Holinshed, *History of Ireland*, p. 16: . . . no doubte the same Gurmonde was some Kyng of the Danes, or Norweygians, and not of the Affricanes (as some of our coutreymen name hym). Which errour is soone committed, in takyng one Heathenishe nation for an other, as those haue doone that haue named the Hungarians (when they inuaded Gallia before they were Christians) Sarazins. And so lykewyse might that authour (who so euer he was) whom Geffrey of Monmouth foloweth, fynding Gurmonde written to be a king of the myscreantes, mistake the Norwegians for Affricanes, bicause both those nations were Infidels: and therefore sith haply the Affricanes in the dayes when that Author liued, bare all the brute aboue other Heathenishe nations then, as the Turkes do nowe, he named them Africanes.

xxxiii. See ANNE TRENEER'S note on 2. 12. 23-5.

xxxiv. 9. JORTIN. "Starved den" is vastly bold; yet not to be condemned neither, I think.

xxxv. HARPER. [Pertinent passages from the chronicles:]

Geoffrey of Monmouth 11. 12-13; Holinshed, *Description of Britain,* p. 64; Grafton (ed. 1572), p. 19; and *Description of Cambria.*

Description of Cambria (by Sir John Price, augmented by Humphry Lloyd), p. XIV: There is a reference to "Brochwel called Brecyfal (as the English chronicle saith) for this Brochwel called Yfgithroc, that is, long toothed, was chosen leader of such as met with Adelred alias Ethelbertus rex Cantiae, and other Angles and Saxons, whom Augustine had moved to make war against the christian Britains, and these put Brochwel twice to flight, not far from Chester, and Cruelly slew 1000 priests and monks of Bangor, with a great number of lay-brethren of the same house."

In this stanza [i. e. 35] Spenser's story differs from Geoffrey's in several particulars. Spenser writes, not of Ethelfridus, but of Etheldred, and so uses a form of the name which Grafton says "some write." Instead of Brocmail Spenser writes Brockwell, a form that may have come from the Brocwel of the *Brut Tysilio,* the Brochewall of Hardyng, or the Brockwell (also Brochewel and Brochwel) of Llwyd in both the *Description of Cambria* and the *Breviary of Britayne.* Spenser says that the massacre of the monks shall take place at Bangor, not at Legecestria, and so agrees with the local tradition mentioned in Holinshed's *Description of Britain,* with what Grafton seems to say in the *Abridgment,* and with what the *Brut Tysilio* actually does say. Spenser writes that Etheldred shall twice defeat Brockwell, but in the third encounter shall be defeated by Cadwan, a statement which is to be found in the *Description of Cambria* [also in Geoffrey]. In this last battle Cadwan shall "thousand Saxons kill." So, in the *Breviary of Britayne,* on the authority of Huntingdon, the number is given as 1066. Finally Spenser speaks of Cadwan as the leader and ruler of the Britons, not merely as one among several leaders. In this he may have followed Hardyng or Stow. There is authority, then, for each of Spenser's variations from Geoffrey, but no one author, as may be seen at a glance, gives more than two. Unless some other possible source be found, we

must assume that Spenser used at least Grafton's *Abridgment*, the *Description of Cambria*, the *Breviary of Britayne*, Hardyng's *Chronicle* or Stow's *Annales*. Furthermore, for the massacre at Bangor, the most satisfactory source would be the *Brut Tysilio*, because of the directness of the statement made there. It is possible that Spenser had access to Welsh sources of information (cf. the Welsh words, 2. 10. 24), and so knew the *Brut Tysilio*, or some similar chronicle. Certainly in this stanza he modifies Geoffrey's story to agree with Welsh versions of it.

6. CHURCH. That is, Bangor in Flintshire, and not the city of that name in Caernarvonshire.

xxxvi-xxxix. UPTON. "Of false Pellite" (36. 4). Jeffry of Monmouth, who relates this piece of history, does not say that Pellitus was hanged, but secretly stabbed by one Brian, a friend of Cadwallo.

"Shall Hevenfield be cald to all posterity" (38. 9). See this story in Jeff. of Monmouth 12. 10, and compare Cambden's *Britan.*, pp. 1081, 1083.

"And Penda," etc. (39. 7-9). The construction is, "And Oswin shall tread adowne Peanda, who sought to tread him adowne, and put him to a foul death." See Jeff. Monm. 12. 13.

HARPER. These four stanzas follow the general outline of Geoffrey's narrative [12. 1-13]. The only variations which show the influence of later chroniclers are the forms of the names Cadwallin and Penda. For the other variations no authority is known. Pellite receives "his unhappy hire" on "a gallowes bleak" apparently because of Spenser's predilection for hanging. To the list of those slain in the battle between Edwin and Cadwallin are added the names of those killed afterward—a change, it may be, for brevity. The description of the battle of Heavenfield, in which Oswald was victorious, introduces bands of angels with crosses in their hands—creations, perhaps, of the poet's fancy, based on the story of the cross that Oswald erected on the battlefield. Two points, however, suggest that Spenser may have had authority for at least some of his changes. The first point is the name Laybourne Plain, which Spenser gives to Geoffrey's first battle at Hevenfeld, called by the later chroniclers Hatfield. Even if we assume that Spenser by mistake used the name of the battle in which Oswald was killed—a supposition which gains some probability from Spenser's omission of the name later—we must still account for the change from Burne to Laybourne Plain, and admit that it is such a change as we have not found before except when Spenser has been following some definite source. The second point is this: although we may explain the combination of two lists of the slain as the result of condensation, a similar combination had already been made by Layamon, whose mention of Edwin's "sunen tweien" among the slain is specially noteworthy as a parallel to Spenser's "twinnes unfortunate." If there existed a source that preserved the Layamon form of the story, it might account for the change of the name Offridus to Offricke,—a change which was clearly made for the sake of agreement with Osricke—and for other changes. We must conclude, then, that while the general outline of Spenser's story is sufficiently close to Geoffrey's to warrant a belief that Spenser was following Geoffrey, Spenser varied the narrative, in part, perhaps, through the necessity of condensation, but also in part through the probable influence of some source now unknown, and certainly, in the forms Cadwallin

and Penda, through the influence of Holinshed or some other of the later chroniclers.

xxxvi. 3-6. See HARPER'S note on 2. 10. 32.

xl-xli. UPTON. "returning to his native place." i. e., intending to return. Jeffrey of Monmouth (12. 17) writes, that the Britons were compelled by pestilence and famine to leave their country; that Cadwallader, son of Cadwallo, with his people went into Armorica (viz. Britain in France), and after some space desiring to return back was deterred by the voice of an Angel: "For God," says he, "was unwilling the Britains should any longer reign in the island, before the time came which Merlin foretold to Arthur. He was withal told, that the Britains should again recover the island when the time decreed was come." This prophecy of Merlin is mentioned below, sts. 44, 48 [quoted]. There were three prophecies that foretold the restoration of the British crown to a British prince. The first we read of was an eagle, that prophesied at Shaftesbury; secondly, Merlin; and thirdly, an angel's voice that spoke to Cadwallader (Jeff. of Mon. 12. 18 and 2. 9). These prophecies were fulfilled when Henry VII, descended from the Tudors, was crowned king.

HARPER. It is difficult to determine what Spenser meant by saying that with Cadwallin "the raine of Britons" died. Apparently, either by accident or intention, the twelve years of peace with which Cadwallader's reign opened are overlooked, and so the power of the Britons is said to have ended with Cadwallader's predecessor, although he was not the last of the British kings. In other respects Spenser's story is a summary of Geoffrey's [12. 14-18]. The moralizing of the last three lines may owe something to Nennius, but more probably was developed from Geoffrey's statement that God was not willing that the Britons should reign any longer in Britain.

xlii. W. J. COURTHOPE (*History of English Poetry* 2. 280-1). Spenser when he pleases, can drop his archaism and rise to the noble directness required by a lofty theme.

1-3. TODD. The poet has here thought proper—but he deserves reprehension, I think, in this instance—to adopt the language of Scripture (Revelation 8. 13): "And I beheld, and heard an angel, flying through the midst of heaven, saying with a loud voice, Woe, woe, woe, to the inhabiters of the earth."

9. CHURCH. As Cadwallader is supposed to have died about the year of our Lord 690, and Brute to have come into this Island 1132 years before Christ (according to Robert of Gloucester), the ancient Kingdom of the Britains, continuing for the space, at least, of 1800 years, may be justly reckoned to have exceeded in duration all other Kingdoms of the world. See Borlase, p. 372.

xliv. 5-7. UPTON. Jeffry of Monmouth mentions this very prophecy of Merlin in 12. 17.

CHURCH. As Cadwallader is supposed to have died about the year 690, this part of Merlin's prophecy plainly points at Henry the Seventh.

xlv. CHURCH. Roderic the Great succeeded his father Merfyn Frych, in

the Principality of Wales, about the year of our Lord 843. See Wynne's *Hist. of Wales,* p. 27.

"Howel Dha had been, for a considerable time, Prince of South-Wales and Powis; in which Government he had so justly and discreetly behaved himself, that upon the death of Edwal Foel he was worthily preferred to the Principality of Wales: notwithstanding that Edwal had left behind him several sons, who at first seemed to murmur at and resent the Election of Howel Dha. The first thing he took care of, was to enact good and wholsom Laws for the benefit of his country. He died after a long and peaceable reign, in the year of our Lord 948." See Wynne, pp. 49 and 53.

"Griffyth Conan." "He died in the year of our Lord 1136 (after he had reigned fifty-seven years,) to the great grief and discontent of all his subjects, as being a Prince of incomparable Qualities, and one who, after divers victories obtained over the English, had thoroughly purged North-Wales from all strangers and foreigners." See Wynne, p. 159.

xlvi. 5-9. UPTON. This manner of characterizing countries by their ensigns is agreeable to the prophetical style. 'Tis likewise the stile in which Merlin's prophecies were written, according to Jeffrey of Monmouth, 7. 3. The Danes first arrived in England in the year 787, and infested this nation till the times of Harold, who was conquered by William of Normandy, "the Lion of Neustria." "This Danishe tyrant," Sir William Temple calls "a known usurper, cruel in his nature, of Danish extraction, and thereby ungrateful to the English."

xlviii-xlix. C. B. MILLICAN (*Spenser and the Table Round,* pp. 144-5). Henry Tudor's exile in Brittany, the "Little Britain" of the romances, afforded a happy parallel to Arthur in Avalon, and Lewis Glyn Cothi, in words eminently suggestive of Spenser's own chronicle history of victory and empire, had already brought the Briton Messiah from the hearth of Mona (in "Moliant Syr Rhys Ab Tomas," etc. [shortly after October 27, 1485], *Gwaith Lewis Glyn Cothi,* 1837, lines 34, 41-44, p. 165):

A gwr o Wynedd a goronid; . . .
O aelwyd Mon val y damunid
Y cad y ddwylin sy 'n cyd ddilyd;
O'r hen wreichionen penshwymid pob dadl;
Ar yr un anadl yr ennynid.

And the man from North Wales was crowned; . . . From the hearth of Mona, as was desired, were brought the two lines which are in common continuation; by the old spark every strife was muzzled in the same breath in which it was kindled.

John Leland, the nemesis of Polydore Vergil, had extended and intensified the compliment (in "Arturius Rediuiuus," *Assertio,* 1544, f. 37 verso):

Optima spes rerum maestos solata Britaños
Sorte reuicturum promisit, & omine laeto
Arturum, obscuro lucem qui redderet orbi.
Tempus adest.

The time was indeed at hand, with the virgin daughter of Henry VIII, "the last that remaineth aliue of that lyne" (British Museum MS. Stowe 572 [*ca.* 1590], f. 54), on the throne of England.

xlviii. CHURCH. Llewelyn ap Gryffydh, the late British Prince, made several great but unsuccessful attempts to throw off the English yoke. At last he was obliged to make a treaty with Edward the First (in the year of our Lord 1278), by which he was to give up the rest of Wales, and retain Mona, i. e. the Isle of Anglesey. He was afterwards slain in battel in the year 1283. Soon after which, Edward having a son born at Carnarvon created him Prince of Wales.

xlix. 5. CHURCH. To put an end to the long disputes between the English and Welch.

lii. 5-9. UPTON. The point of time which the poet fixes on is when Uther Pendragon, King of Britain, was attacked by Octa, the son of Hengist, and his kinsman Eosa. So the names are written by Jeffrey of Monmouth, 8. 18. And in 8. 23 he mentions Octa and Eosa being killed at Verolam, i. e. an ancient town now St. Albans, in Hertfordshire, destroyed by the Saxons. Other English historians too mention Arthur's first appearance about the year 470, when Hengist was assisted by Octa, his brother, and by Ebusa—so they likewise write his name—his brother's son, settled in the north of Britain.

HARPER. The account of Octa and Oza follows Geoffrey. The name Oza shows a variation not accounted for by the later chroniclers.

liv. 4. WARTON (2. 164). Glauce, with the greatest propriety, is here made to allude to the bards, whose business it was (Leland, *De Script. Brit.* 2) to sing to the harp the warlike atchievements of their countrymen, and who flourished in high perfection at the time in which our author has supposed the events of the *Faerie Queene* to have happened. They are introduced, with no less consistency, playing upon their harps, in the hall of the House of Pride, 1. 5. 3.

6-9. UPTON. She whom Spenser calls Bunduca, is written by others Boadicia, Bondicea, or Voadicia, a British queen, mentioned by Tacitus, and well known to all readers of British history. See 2. 10. 54. Guendolen was the daughter of Corineus, King of Cornwall. See 2. 10. 17. "Renowned Martia" is the same whom he calls "dame Mertia the fayre," 2. 10. 42. . . . Who is this "redoubted Emmilen?" Is it the same name as Emma? And does he mean the famous daughter of Charlemagne, or rather the mother of Sir Tristram, mentioned in 6. 2. 29? [See HARPER'S note on 2. 10. 54. 6-56.]

lv-lviii. UPTON. "In the last field before Minevia." In the last battle before St. Davids, in the old British "Henemenew," from which word the Latins called it "Menevia." See Jeffry of Monmouth. "Great Ulfin" here mentioned, is Sir Ulfius, the friend of Uther Pendragon, whom you may read in the *History of Prince Arthur* 1. 1-2. The same history informs you who Carados was. This "Saxon virgin," whom he calls Angela, is I believe entirely of his own feigning. He intended perhaps to make her no mean actress in his heroic poem, which he thought some time or other to finish.

HARPER. For the battle of Menevia, in which Uther fought against the Saxons, Spenser could have found authority in Geoffrey [8. 16]. The rest of the passage recounts the story of the Saxon virgin Angela, whose people, the Angles, were named after her. The story itself, with its interesting refer-

ence to Carados, I have failed to find. But the maiden Angela is evidently the Saxon Queen Angela, for whom England was named. To this Angela reference is frequently made. Sometimes, as in Holinshed, the story about her is denied. More frequently it is presented as an alternative with some other account of the naming of England. Bartholomew [*De Proprietatibus rerum,* Bk. 15, ch. 14], Caxton [*Descr. of Eng.,* ch. 1], and Grafton [*Chronicle,* p. 28] give the most vivid and definite versions of her story, and any one of them may have furnished the foundation on which Spenser built his superstructure of imagination. Yet the story may not have been wholly due to Spenser's imagination. We cannot be sure that he did not know some version of the story of Angela more detailed than any which is now known.

lix. 2. UPTON. "King Ryence." A king in Wales, mentioned frequently in the *History of Prince Arthur.*

lx. WARTON (1. 206). This enchanted spear of Britomartis is the lance "d'oro," which Astolfo presents to Bradamante (*Orl. Fur.* 23. 15).

> La lancia, che di quanti ne percuote
> Fà le selle restar subito vote.

[See note to 1. 7. 9.]

lx. K. WAIBEL (*Engl. St.* 58. 351-2) notes the similarity to Fletcher's *Purple Island* 10. 27, descriptive of Parthenia.

2. UPTON. "Bladud." A British king skilled in magical arts. See concerning him the note on 2. 10. 26. [In Book II, p. 314.]

lxii. 9. UPTON. We hear no more of St. George in the remaining books, only mentioned by the bye in 5. 11. 53. The poet's design seems plainly to bring all the various knights together, before the poem concluded, at the court of the Fairy Queen.

CANTO IV

A. A. JACK (*Chaucer and Spenser,* p. 206). It is a canto which, as well as any other, displays the romantic attraction of *The Faerie Queene.* The picture of the love-sick Britomart, "Sole sitting by the shores of old romance," a situation of which Mr. Walter Crane has made use in paint; and the account of Arthur's losing Florimell by the coming on of night—these are of the essence of the picturesque.

i–iii. WARTON (1. 207-8). This introduction in praise of women seems to be enlarged from that of Ariosto, *Orl. Fur.* 20. 1:

> La donne antiche hanno mirabil cose,
> Fatto ne l'arme, e ne le sacre muse,
> E di lor opre belle, e gloriose
> Gran lume in tutto il mondo si diffuse.
> Arpalice, e Camilla son famose,
> Perche in battaglia erano esperte, etc.

and in 3. 2. 1 he touches upon the same argument again . . . where he seems to copy the close of the above introduction of Ariosto (st. 2):

> E forse ascosi han lor debiti onori
> L'invidia; o il non saper degli scrittori.

EDITOR. These heroic women are stock illustrations with those Italian Renaissance writers who discuss the nobility of woman.

ii. 4-9. JORTIN. He is mistaken about Penthesilea, of whom Homer makes no mention. As to Orsilochus he is right. Virgil, *Aen.* 11. 690:

> Protenus Orsilochum, et Buten, duo maxima Teucrum
> Corpora, etc.

[See notes on 2. 3. 31. 5-9.]

4-5. UPTON. 'Twas usual formerly to call those additions which were made to the books of Virgil and Homer by the name of Virgil's and Homer's works. Thus G. Douglas calls Maphaeus's additional book, the 13th book of Virgil's *Aeneidos,* and thus the writings of Quinctus Calaber . . . are confounded with Homer. Hence Spenser calls it Homer's account of Penthesilea, though Penthesilea is mentioned by almost all the writers of the Trojan war excepting Homer.

LOTSPEICH. Cf. E. K's reference to Homer for un-Homeric material in the gloss on March 97.

7. UPTON. "stout Debora." 'Twas through her means and Barak's, that Sisera was discomfited; but it was Jael that "strake" the nail into his temples, Judges 4. 21.

iii. 8. UPTON. Cf. Milton, *P. L.* 3. 412:

> Thy name
> Shall be the copious matter of my song.

And Dante, *Par.* 1:

> Sarà hora materia del mio canto.

iv. 6-9. WARTON (2. 242). Milton, in his *History of England*, used Spenser's chronicle of the British kings as a kind of clue to direct him through so dark and perplexed a subject. He plainly copies our author's order and disposition, whom he quotes; and almost transcribes from him in the story of Lear, as much, however, as the difference between prose and verse will permit. . . . Milton's history is an admirable comment on this part of our author.

vi. 8. CHURCH. "her blinded guest." Love.

vii. RICHARD SCHRAMM (*Spensers Naturschilderungen,* p. 50). Die Meeresbrandung gewährt ein Schauspiel, welches das Auge eines jeden Beschauers fesselt. Ihre Schilderung und poetische Auslegung müssen wir als Frucht der eigenen Naturbeobachtung des Dichters erkennen.

viii-x. JANET SCOTT (*Les Sonnets Elisabethains,* pp. 172-3). Les comparisons tirées du navire et du naufrage sont parmi les plus banales de la Renaissance.

Les anthologies italiennes en regorgent, la Pléiade les emploie couramment. Les prédécesseurs anglais de Spenser ne dédaignent pas d'y recourir. . . . Si ces poèmes ont une source precise, personne n'a encore réussi à la découvrir. Il est probable qu'il n'y en a pas.

ix. 4. UPTON. This verse is beyond measure hypermeter, and rough as the subject requires.

TODD. It is indeed difficult to read it, unless we reject the second "on," and place an unpleasing accent on the last syllables both of "sandy" and "shallows"; or, retaining every word, pronounce "shallows" as a monosyllable.

x. 7-9. JORTIN. Horace, *Carmina* 1. 5:

Me tabula sacer
Votiva paries indicat uvida
Suspendisse potenti
Vestimenta maris deo.

UPTON. 'Twas an ancient custom for those who had receiv'd—or thought they receiv'd—any signal deliverance from the gods, to offer, as a pious acknowledgment, some tablet, giving an account of the favour. The mariner escaped from shipwreck offered his votive tablet to Neptune, Horace. *Odes* 1. 5; Juvenal, *Satires* 12. 27; Tibullus 1. 3.

xiii. C. L. FALKINER (*Essays relating to Ireland,* p. 18) finds in this stanza "a reminiscence of Kilcolman, which lies not very far from the sea."

1-3. K. WAIBEL (*Engl. St.* 58. 364). Cf. Fletcher, *P. I.* 12. 25:

As when from fennie moors the lumpish clouds
With rising steams damp the bright mornings face; . . .

xiv. 1. See UPTON'S note on 2. 3. 1. 9.

xvii. 1-2. UPTON. In the following simile all the expressions are happily adapted to the old customs: "The sacred oxe," ἱερεῖον; "that carlesse stands," that does not seem brought to the altar by force or violence; "with gilden hornes," "aurata fronte juvencum" (*Aen.* 9. 627; cf. *Il.* 22. 294); "and flowry girlands," "vittis praesignis et auro victima" (Ovid, *Met.* 15. 132) . . . It ought not to be passed over that this simile is borrowed from Homer, *Il.* 17. 520. . . . The same simile the learned reader also may see in Apollonius 4. 469.

9. For the significance of Marinell in the moral allegory, see Appendix, "The Plan and Conduct of Book Three," p. 325.

xviii. 8. UPTON. "an howre." I. e., any while, a determined for an undetermined part of time; "horae memento" (Horace, *Serm.* 1. 7), in a little while. Cf. 5. 7. 45.

9. TODD. That is, notwithstanding they were all in her power.

xix ff. UPTON. This episode is in some measure taken from Homer, *Il.* 18. 35 ff., where Thetis arrives with her sisters, the daughters of Nereus, to comfort Achilles, and from Virgil, *Georgics* 4. 317 ff., where the shepherd Aristaeus com-

plains, and his complaints reach his mother's ear, the Nereid Cyrene, beneath the chambers of the sea.

LOTSPEICH. Her [Cymoent's] story has several features which seem to indicate that Spenser is reworking the story of Thetis (a Nereid) and Peleus and Achilles. Like Dumarin, Peleus caught Thetis asleep in her secret cave (*Met.* 11. 217 f.) In both stories, the son born of this union was sheltered from the haps of life because of his mother's foreknowledge of some special danger that would be her son's undoing (cf. *Met.* 13. 162 f.). In each case, this fate was the love of a woman. In Marinell's case, this is clearly understood and he escapes death. Following Boccaccio 12. 52 and Natalis Comes 9. 12, Spenser believed that Achilles met his death through love of Polyxena, which lured him into Troy, alone and unarmed, where he was shot in the heel by Paris. The destinies of Marinell and Achilles were thus, to Spenser, similar. He is still adapting and recreating at 32-3, where he describes Cymodoce's chariot, drawn by Dolphins over Neptune's "broad round back"; cf. *Aen.* 5. 817-826, which describes the chariot of Neptune and mentions Cymodoce and Thetis; cf. also Moschus 2. 110-123.

xix. 3. UPTON. "Cymoent" from *κῦμα*, "fluctus," as Cymo, Cymothoe, Cymodoche; and 'tis remarkable that Marinel's mother is called Cymodoce (4. 11. 53), unless we must alter it—which I do not believe, because Spenser often varies in the spelling and writing of his proper names—into Cymoente. "Black-browd" is from the Greek, *μελάνοφρυς, κυάνοφρυς*.

7. UPTON. 'Tis to be remembered that fays frequented secret and privy places; see 4. 2. 44.

CHURCH. "Wheare," or "where" (as Fairfax spells it) is a place of retirement in a wood or garden. Fairfax (4. 90) confirms the use of the expression, and the old punctuation in Spenser:

> Alone sometimes she walkt in secret wheare,
> To ruminate upon her discontent.

[Cf. Variants and Critical Notes on the Text.]

xx. 2. UPTON. Marinell has his name also, as Cymoent has, from the sea; his mother was a goddess, his father an earthly peer. I have all along thought, and am still of the opinion, that Lord Howard, the Lord High Admiral of England, is imaged under the character of Marinell. There seems in st. 22 an allusion to his captures and rich prizes taken from the Spaniards.

xxiii. ANNE TRENEER (*The Sea in English Literature*, p. 194). "The spoyle of all the world" reminds us that Spenser was the son of his age, intimate with Raleigh and his dreams of Eldorado. Gold, amber, and ivory—all the precious things for which the merchant adventurers risk their lives in Hakluyt—and then the owches and rings bringing back the colour of the "antique time." Spenser plays the elf with everything, even with the pomp of Persian kings, wedges of gold, and strewn pearls, which shine in all their barbaric splendour in Marlowe. Shakespeare caught the glamour of jewells concealed in the secret places of the sea [*Richard III* 1. 4. 29]. . . . Milton concentrates the flash into a single line [*Comus* 733].

xxiv. 2. CHURCH. That is, "Often dearly tried to the hurt (scath) of many." [EDITOR. It is more probable that "dear" modifies "scath."]

9. TODD. "Knife" is usually employed for "sword" in the old romances.

xxv. 3. UPTON. Proteus is mentioned as a jugler and conjurer in 1. 2. 10 and 3. 8. 39, etc. But in Hyginus, *Fables* 118, he is mentioned as a learned diviner, or prophet, as likewise in Homer, *Od.* 4. 384-393, and Virgil, *Georgics* 4. 387.

LOTSPEICH adds Ovid, *Met.* 11. 249-256.

xxx-xliii. WILLIAM MINTO. (*Characteristics of English Poets*, p. 177). The voluptuous elements of the description are interpenetrated by the impassioned grief of the goddess for her beloved son, and the hushed anxiety and tender handling of the sympathising nymphs.

xxxii. 8. TODD. Cf. Virgil, *Aen.* 6. 729:

Et quae marmoreo fert monstra sub aequore pontus.

xxxiii. UPTON. Thus Fairfax (15. 12):

Their breasts in suunder cleave the yeelding deepe.

He says "a teme of dolphins" drew the chariot of Cymoent; the rest were drawn of other fishes: Tibullus 1. 5. 45:

Talis ad Haemonium Nereis Pelea quondam
Vecta est frenato caerula pisce Thetis.

Ovid, *Met.* 11. 237:

Quo saepe venire
Frenato delphine sedens, Theti, nuda solebas.

xxxv. 6. TODD. Cf. Chaucer, *Knightes Tale* 904: "That ever herd swiche another waimenting," and *Troil. and Cres.* 2. 65-6:

The swalow Progne with a sorowfull lay,
Whan morow come, gan make her waimenting.

8. UPTON. "Her sister nymphes"—Κασίγνηται Νηρηίδες (*Il.* 18. 52)—fill up the intervals with their sobs. Cf. also *Il.* 18. 50-1: ["And they all beat together on their breasts, and Thetis led the lament."]

xxxvi. JORTIN. There is a passage not unlike this in Statius (*Theb.* 9. 375), where a nymph mourns for her son that was slain:

atque haec ululatibus addit:
Hoc tibi semidei munus tribuere parentes?
Nec mortalis avus? etc.

xxxviii. JORTIN. Cf. Virgil, *Aen.* 12. 879:

Quo vitam dedit aeternam? cur mortis adempta est
Conditio? possem tantos finire dolores
Nunc certe, etc.

Ovid, *Met.* 1. 662:

> Sed nocet esse Deum. praeclusaque janua leti
> Aeternum nostros luctus extendit in aevum.

Cf. also Ovid, *Met.* 1. 662.

UPTON adds Aeschylus, *Prometheus Bound* 518; Ausonius, *Idyll* 15; Bion, *Idyll* 1. 53; and Seneca, *Agamemnon* 611.

xxxix. 4-5. UPTON. "That the dim eyes . . . closed." Cf. Virgil, *Aen.* 9. 486-7:

> Nec te tua funera mater
> Produxi, pressive oculos.

"and him bed farewell." According to an old custom, to which Virgil alludes (*Aen.* 2. 644, 11. 97).

7. COLLIER. This is one of Spenser's incomplete lines—perhaps left so purposely, to show more effectually the grief of a mother, who suddenly breaks off from an accusation of the heavens to bid farewell to her dead offspring.

xl. 2. LOTSPEICH. Spenser associated the powers of nourishing and healing with Nymphs in general; cf. 4. 11. 52. 9.

8. UPTON. So Venus in the cure of Aeneas (*Aen.* 12. 419-420):

> Spargitque salubres
> Ambrosiae succos et odoriferam panaceam.

Homer, *Il.* 19. 38-9: ["And Thetis pours in nectar to preserve the body of Patroclus from corruption."]

xli. 1-6. UPTON. "Lilly-handed." λευκώλενος. Liagore was one of the daughters of Nereus, according to Hesiod (*Theog.* 257). But this mythology is partly our poet's own, and partly borrowed from the story of Apollo's ravishing Oenone, and teaching her the secrets and uses of medicinal herbs. He says Paeon was born of Liagore and Apollo. Paeon was physician of the gods, and is mentioned in Homer, *Il.* 5. 401, 900.

SAWTELLE. It is a question whether Spenser here regarded Paeon as a son distinct from Aesculapius, or whether he used the name for Aesculapius. Homer (*Il.* 5. 401, 899) speaks of Paeon as physician of the gods and as distinct from Aesculapius, but does not refer to him as the son of Apollo. With many of the ancients Paeon is simply a surname for Aesculapius or Apollo, indicating possession of the power to heal; but, as said before, they, for the most part, agree in making Aesculapius the son of Apollo by Coronis.

LOTSPEICH adds *Od.* 4. 232.

xliii. JORTIN. Compare this Sea Nymphs bower with that of Cyrene in Virgil, *Georgics* 4. 362:

> Jamque domum mirans genetricis et humida regna,
> Speluncisque lacus clausos, etc.

And with that of Achelous in Ovid, *Met.* 8. 561.

UPTON. Cymoent's chamber or secret seat was in the bottom of the sea, ἐν βένθεσσιν ἁλός, as that of Thetis is described in Homer, *Il.* 18. 36. "And built of hollow billowes heaped hye." From Homer, *Od.* 11. 242: ["Then the dark wave stood around them like a hill-side bowed, and hid the god and the mortal woman."] Or as Virgil has translated it (*Georgics* 4. 361):

Curvata in montis faciem circumstetit unda.

Such too is the strange bower of the wizard mentioned in Tasso, *Ger. Lib.* 14. 37. See too *Georgics* 4. 333.

A. A. JACK (*Chaucer and Spenser,* p. 208). These two passages [4. 43 and 8. 37] are earnest of Spenser's feeling for the romance of the water-world, a feeling that was to have huge scope in the next book in the wedding of the Thames and the Medway.

9. LOTSPEICH. "Tryphon." No god by this name appears in classical literature, nor, it would seem, anywhere before Spenser except in Boccaccio 7. 36, where the name occurs as a misreading for "Trophonius" in Cicero, *Nat. Deor.* 3. 22. Boccaccio says: "Cicero autem ubi de naturis (*sic*) deorum hunc Mercurium, qui Triphon appellatus est, filium dicit fuisse Valentis et Coronidis. Leontius autem addit, dicens eum fratrem fuisse Aesculapii medici. . . ." Spenser has built up his character from a mere name and from the remark that the one named was a brother of Aesculapius — hence probably a physician. The name itself, by its resemblance to Triton, is perhaps reason enough for giving it to a sea-god.

xlvi. 4-5. HEISE finds this simile in *Orl. Inn.* 1. 4. 65, *Orl. Fur.* 25. 17, and *Met.* 5. 626.

xlix. 4-9. UPTON. This simile is frequently used in the poets; see Ovid, *Met.* 1. 506, 5. 605.

HEISE adds *Il.* 21. 492, 22. 139; *Aen.* 2. 516, 5. 213; *Met.* 6. 529; *Ars Amat.* 1. 117; *Purg.* 2. 124.

A. A. JACK (*Chaucer and Spenser,* p. 206). Florimell's flight supplies the poet with one of his best similes, where there is admirably imitated the impression of pace, in the last two lines increasing pace.

6. TODD. "Tassell." It should be written "tercel" or "tiercel," from the Italian "terzuolo," which name it is said to have obtained because it is a tierce or third less than the female.

liii. 8. CHURCH. So Chaucer (p. 283, ed. Urry [*Man of Law's Tale* 953]):

Now let us stint of Constance but a throw.

Again (p. 57 [*Troilus* 2. 687]):

Now let us stinte of Troilus a throwe.

liv. 6-9. See SAWTELLE'S note on 2. 4. 41. 6-9, and WARTON'S note on 2. 4. 41.8.

lv-lviii. WILLIAM MINTO (*Characteristics of English Poets,* p. 173). Here we have no lack of brief strokes, but they are not final and solitary: the poet does not

leave his conceptions pent up and struggling with repressed force, but expands them into sublime images.

LOTSPEICH. St. 56. 4-8 is reminiscent of Euripides, *Orestes* 176 f., quoted by Natalis Comes 3. 12. In Natalis Comes, as in st. 57. 5-6, Night is the giver of dreams. Spenser's list (st. 58) of the evil things which are hidden under Night's "mantle black" corresponds roughly to Natalis Comes' list of the offspring of Night (based on Cicero, *Nat. Deor.* 3. 17 and *Theogony* 211 f.; cf. Claudian, *In Rufinum* 1. 28 f.): "Dolus, Metus, Labor, Fatum, Mors, Tenebrae, Miseria, Fraus, etc."

lvii. 4. CHURCH. "rayling." So Chaucer (p. 521, ed. Urry [*Lamentation of Marie Magdaleine* 180-1; cf. 119]):

> The purple blood eke from the hart'is vein
> Doune railid right fast, in most ruful wise.

lviii. 8. TODD. Cf. John 3. 19.

lix. 6-7. UPTON. Zoroaster, the magian, (as Plutarch tells us in *Isis and Osiris*) called the good principle Oromazes, and said it resembled light; and the evil principle Arimanius, which resembled darkness. Oromazes begot six deities, one of which was Truth: "Truth is his daughter." Arimanius produced as many of quite contrary attributes. But in the end Good shall be all in all, and Arimanius with his wicked offspring destroyed.

CANTO V

i. Cf. note on 3. 1.

ii. 3-4. CHURCH (credit to THYER). So in his *Hymn of Love* [190-3]:

> Such is the powre of that sweet passion,
> That it all sordid baseness doth expell,
> And the refined mind doth newly fashion
> Unto a fairer forme.

To these passages Milton (by his manner of expression) seems to allude, *P. L.* 8. 589:

> Love refines
> The thoughts, and heart enlarges, hath his seat
> In reason, and is judicious, is the scale
> By which to heav'nly love thou may'st ascend.

EDITOR. More apposite are lines 176-182 of the *Hymne in Honour of Love.*

xi. 9. E. DE SELINCOURT (Introduction to the one-volume Oxford edition, p. lxii). It [the Alexandrine] is obviously fitted for sententious and reflective comment upon the situation [line quoted].

xiv. 2. CHURCH. The poet, I think, has forgot himself; see 1. 17.

xv. 5-6. UPTON. Perhaps alluding to the threefold distinction of lustful

desire, viz. the lust of the eye, the lust of the ear, and the lust of the flesh: " Mulier visa, audita, tacta."

xxii. 1-2. UPTON. This is expressed from the poets. Virgil, *Aen.* 11. 418:

Procubuit moriens, et humum semel ore momordit.

See also *Aen.* 11. 669, and Silius Italicus, *Punica* 9. 383-4. But Homer (*Il.* 2. 418) led the way: *ὀδὰξ λαζοίατο γαῖαν.*

xxiii. 8-9. UPTON. From Virgil, *Aen.* 12. 952:

Vitaque cum gemitu fugit indignata sub umbras.

Ariosto, *Orl. Fur.* 46. 140:

A le squalide ripe d'Acheronte
Sciolta dal corpo, più freddo che giaccio,
Bestemmiando fuggi l'alma sdegnosa.

What Menage observes in " Ferme " will very well explain out poet: " Comme Firma à ete dit pour un lieu fermé, on a dit aussi Firmitas pour un bourg, ou village, fermé de murailles. Les capitulaires de Charles le Chauve, 3. 1. Et volumus et expresse mandamus ut quicunque istis temporibus castella et firmitates et haias sine nostro verbo fecerint, etc. On a aussi dit firmare pour enclore, et fortifier; d'où nous avons fait fermer," etc. So that " fleshly ferm " is an inclosure of flesh.

xxiv. CHURCH. The construction must be applied after this manner: " He who was now the only one left of three, who likewise had before wounded him with an arrow, seeing that, and trembling with horror, as one that did foresee," etc.

6-9. UPTON. The following verses are expressive of the faintly fluttering arrow, shot from the bootlesse bow, and will bear comparison with that well known passage in Virgil [*Aen.* 2. 544-5] where he describes the feeble dart, scarce flung from the arm of the enervated old king.

xxvii ff. M. Y. HUGHES (*Virgil and Spenser,* pp. 361-4). In all of Belphoebe's appearances we have seen that there is something faintly and ambiguously recalling a scene in which Venus figures in the *Aeneid.* The resemblances to Venus were—it is clear—not intentional and perhaps not even conscious, but they may not have been altogether fortuitous. If for any reason the Virgilian Venus was attached to Spenser's conception of Belphoebe, these strange reminiscences of her would be less mysterious. Now it is just possible that—in an altogether unexpected way—the Virgilian Venus may have hovered on the fringe of his consciousness whenever he brought Belphoebe into his story. The key to the mystery lies, perhaps, in the allegorical interpretation of the *Aeneid* which passed current in the Renaissance.

Tasso, in *Il Messaggiero Dialogo* (of Spenser's acquaintance with which I have no proof), accepts the allegorical interpretation of Virgil given currency by Landini, a famous disciple of the more famous Marsilio Ficino, the Florentine Neo-Platonist. He expounds the *Aeneid* as a revelation of truth to its hero in which his mother has a part equivalent to that of Beatrice in Dante's *Paradiso.* . . .

The divine idea shown [shone] more brightly in Belphoebe than it did in any

other heroine created by Spenser. . . . In Belphoebe's story the allegorical parallel with Elizabeth's career is more distinct than it is with any other heroine except Mercilla. Belphoebe behaves very humanly with Braggadocchio, Trompart, and Timias because, perhaps, her prototype behaved so with d'Alençon and Raleigh. To modern readers of the *Aeneid*, Venus seems as little like a prophetess of Neo-Platonic mysteries in her relation to her son as Belphoebe does in her relation to Timias. Yet in the sixteenth century both Venus and Belphoebe could be accepted as guides through the mazes of the active life to the perfection of the life contemplative. Remembering this fundamental identity in what must have been Spenser's conceptions of Venus and Belphoebe, we may be inclined to find it natural that, like Venus, Belphoebe should have "intendiment of herbs" and succor her protégé with "divine tobacco" or panacea, and that she should appear dramatically dressed like one of Diana's nymphs and be hailed, even by such a shrewd knave as Trompart, in words which recall Virgil's "O, dea certe!" [See notes on 2. 3. 21 ff.]

PAULINE HENLEY (*Spenser in Ireland,* pp. 123-4). Belphoebe, . . . recalls another of these Tuatha De Danaan (fairies, people of the goddess Dana, former possessors of the soil of Ireland), the grateful lady tending Caelite of the Fianna, in his rich bed in the hidden "house of arms," after he was wounded in the battle with their enemies. She restores him by her skilful use of "certain herbs," which she shredded in a mash-tub of crystal. And here too, Spenser makes use of the local coloring, for Belphoebe's house of healing is evidently situated on the wooded heights of the Ballyhoura Hills, over-looking the "spatious plaine," through which "a little river plaide Emongst the pumy stones."

EDITOR. Spenser states in the *Letter of the Authors* that Belphoebe stands for Queen Elizabeth in her character as "a most vertuous and beautifull lady." Because of this identification the poet was confronted with a delicate problem in introducing Belphoebe into an allegory of love and marriage. On this point, see Appendix, "The Plan and Conduct of Book Three," p. 326.

xxvii. 1-2. GRACE W. LANDRUM (*PMLA* 41. 541). Cf. Ephesians 3. 20.

xxxii. 3-5. UPTON. "intendiment." Italian "intendimento," intendment, understanding. Ladies of antiquity of the highest rank were skilful in physick and surgery. Who is ignorant of Medea, the daughter of a king? or Circe? or of the wife of King Thone, who taught Helena the use and mixture of Nepenthes? The royal Agamede knew all herbs and all their virtues, *Il.* 11. 740. Let us turn to romance writers, no small imitators of Homer. Sir Philip Sydney, in his *Arcadia* [10th ed.], p. 69, introduces "Gynecia having skill in surgery, an art in those days much esteemed because it served to virtuous courage, which even ladies would, even with the contempt of cowards, seem to cherish." Angelica, who makes so great a figure in Boyardo and Ariosto, "had great intendiment of herbs." (See Berni, *Orl. Inn.* 1. 14. 38, and *Orl. Fur.* 19. 22). This same Angelica cures the wounded Medoro, as Belphoebe cures the wounded squire.

6. WARTON. (2. 165) Probably tobacco is here mentioned with so much honor, with intent to pay a compliment to Sir Walter Raleigh, our author's friend and patron, who first introduced and used tobacco in England, 1584.

7. UPTON. "Panacea" is mentioned in the cure of Aeneas, *Aen.* 12. 419.

xxxv. 5. TODD. He copies the speech of Ulysses to Nausicaa (*Od.* 6. 148-9): ["I supplicate thee, O queen, whether thou art a goddess or a mortal! If indeed thou art a goddess."]

xxix. J. B. FLETCHER (*SP* 14. 165). Spenser's auditory images are very beautiful, and frequently enrich the effect of his visual imagery,—as, for example, the murmuring of the stream suggested in the following landscape (st. quoted).

C. L. FALKINER (*Essays relating to Ireland*, p. 18) remarks that "it is little to be doubted that in this stanza we have a picture of the vale of Arlo."

xxxix. 5. TODD. Cf. *P. L.* 4. 141-2:

> A woody theatre
> Of stateliest view.

xlv-xlvii. A. A. JACK (*Chaucer and Spenser*, p. 209). To admit of this essential lyric the metre is not altered, no more than the metre of *The Princess* is altered to admit of "Tears, idle Tears."

xlvii. 2. UPTON. The compliment here paid to Queen Elizabeth, that the heavens themselves obey'd to her and fought her battles, is borrowed from Claudian, and was applied to her when the Spanish fleet was destroyed by the flames [*De Tertio Consulatu Honorii Augusti* 96-8]:

> A nimium dilecte Deo, cui militat aether, . . .
> Et conjurati veniunt ad classica venti!

A medal likewise was strucken, representing a fleet shattered by the winds and falling foul on one another, with this inscription: "Afflavit Deus et dissipantur."

xlviii. 9. B. H. ALFORD (*NQ* Ser. 1, 10. 370). "by art." Naturally, as its custom is.

xlix. 5-6. JORTIN. Cf. Ovid, *Met.* 3. 487:

> Sed ut intabescere flavae
> Igne levi cerae, matutinaeve pruinae
> Sole tepente solent, sic attenuatus amore
> Liquitur; et caeco paullatim carpitur igni.

UPTON. He had his eye, I believe, on Ariosto, who has the same simile, applied to Angelica in love with Medoro (*Orl. Fur.* 19. 29. 6-8):

> La misera si strugge, come falda
> Strugger di neve intempestiva suole,
> Ch' in loco aprico abbia scoperta il sole.

Compare Tasso, *Ger. Lib.* 20. 136.

li. See Appendix, "Plan and Conduct," p. 326.

1-3. UPTON. It seems to me that this image—though varied—was taken from that well known simile in Catullus, *Carm.* [62. 39-40]:

Ut flos in septis secretus nascitur hortis
Ignotus pecori.

liii. 3. CHURCH compares *P. L.* 3. 356-9:

Immortal Amarant, a flow'r which once
In Paradise, fast by the Tree of Life,
Began to bloom.

liv. TODD. The poet recommends to the ladies the example of his Virgin Queen. Drayton, in the first edition of his *Matilda,* 1594, has thus introduced a similar compliment to Elizabeth, including in it a compliment also to the commendation which had been bestowed by Spenser:

And thou, O Beta, Soveraigne of his thought,
Englands Diana, let him thinke on thee;
By thy perfections let his Muse be taught,
And in his breast so deepe imprinted be,
That he may write of sacred chastitie:
Though not like Collin in thy Britomart,
Yet loves asmuch, although he wants his arte.

CANTO VI

EDITOR. The philosophical ideas in this canto are exhaustively discussed in the Appendix, "The Garden of Adonis." The notes have not been burdened with cross-references to this appendix.

H. BUXTON FORMAN (*The Poetical Works of John Keats*, p. 123). The whole episode [of Adonis in *Endymion*, Book 2] should be compared with Spenser's account of "the gardins of Adonis," which probably suggested to Keats the embodiment of the legend in his poem.

ii-iii. HUGH DELACY (*JEGP,* forthcoming). [Following a discussion of the prevalence of astrological knowledge in the Elizabethan period, and the varying results from conjunction of Jupiter and Venus in the different "aspects" and "houses."] It may be that the whole nativity was inspired by a general reflection of composite character, such, for example, as the following (Firmicus Maternus, *Matheseos,* pp. 107-8):

In quinto loco Iuppiter ab horoscopo constitutus magna felicitatum augmenta decernit; facit eum qui natus fuerit, in maximis [rebus] publicis honoratum, praesertim si in domiciliis vel in finibus vel in altitudine sua vel in domo Solis fuerit inventus. . . . Quodsi . . . Venus ei se sola ex aliqua parte coniunxerit, faciet affluentia felicitatis ornatos; nam sicut superius diximus, si cum Marte sic fuerit constitutus, is qui sic eum habuerit, regali erit semper potestate perspicuus et sententiae eius sic erunt, tamquam ab eo cunctis hominibus divina documenta proferantur. Erit autem, qui sic eum habuerit, fortis corpore validis ossibus . . . in quinto scilicet Iove loco ab horoscopo constituto et his signis, quibus gaudet, vel in domiciliis suis . . . dumtaxat, faciet invictos imperatores, et qui totius orbis gubernacula teneant, praesertim si sic Iove collocato in his Sol signis, in quibus gaudet vel in quibus exaltatur, trigonica se ei radiatione coniunxerit. Gaudet autem per diem Solis ac Saturni radiatione adornatus, praesertim si in matutino ortu fuerit constitutus.

It is interesting that there should occur in this passage from Maternus in which the three planets, Jupiter, Venus, and the Sun are named together, the phrase, "radiatione adornatus," and that in Spenser's nativity stanza is the verse, "The Sun with faire *beames* did her *adorn*." In each instance the Sun is the giver forth of the beams or "radiationes." Further, in some sixty pages of Maternus only one other usage of the verb "adorno" was noticed, and that usage not in conjunction with "radiato." The writer does not lay stress upon this stylistic coincidence, but Spenser may have derived the Belphoebe nativity from just such a composite passage as the one quoted from Maternus.

I should like to make two further observations concerning the nativity stanzas. It was pointed out above that the two verses, six and seven, not only occupy a key position, but they sum up and fold within them all that has gone before, and they prepare the way for the alexandrine. They can perform this office because intrinsically they carry with them the most felicitous of associations, associations, further, which every Elizabethan would readily comprehend. My second observation concerns the second stanza. This stanza introduces an important qualification concerning the part training takes in the making of a perfect character. The first two verses are, of course, astrological in character; the third, fourth, and fifth recapitulate the sum total of favors shown at Belphoebe's birth, astrological and otherwise; the sixth, seventh, and eighth show united a birth and environment which issue, in the alexandrine, into "dew perfection," the natural and inevitable destiny of him born under "free heavens" and trained in the paths of virtue. The stars alone cannot bring about perfection of character or enforce its absence. Cf. La Primaudaye, quoted by Ruth Anderson, *Elizabethan Psychology and Shakespeare's Plays*, p. 59.

ii. 1. J. W. DRAPER (*PMLA* 47. 100). "Belphoebe" is rather clearly a hybrid from the Latin "bellus," "handsome," and φοῖβος, "pure," "radiant."

iii. 1. UPTON. Alluding to Psalm 110. 3: "The dew of thy birth is of the womb of the morning." [Prayer-book version.]

iv-x. EDITOR. For the significance of Amoret in the moral allegory, see Appendix, "The Plan and Conduct of Book Three," p. 326.

iv. 1-3. UPTON. The mythology is all our poet's own. Belphoebe is Queen Elizabeth; if we carry on the allusion Chrysogonee should be Anna Bullen. But this will not hold true, no more than Amorett is Queen Mary, because said here to be sister of Belphoebe. However, I neither affirm nor deny that Amorett is the type of Mary, Queen of Scots, whom Queen Elizabeth called sister.

J. W. DRAPER (*PMLA* 47. 99-100). "Chrysogone" is evidently χρυσο + γόνη, "golden-born." "Amphisa" (cf. Marphisa in *O. F.*) seems clearly to derive from ἀμ "both," and φύσις, i. e., "of double nature," referring to her being both mortal and supernatural.

vi. 1-3. WARTON (1. 174). These introductions give authority to a fictitious story. Thus the tale of Canace is ushered in (4. 2. 32):

> Whylom as antique stories tellen us.

And, in another place, he refers to history for a sanction to his invention (3. 6. 53):

As ye may else-where read that ruefull history.

Chaucer frequently makes use of these forms. He thus begins the *Knight's Tale:*

Whylom as olde storis tellin us.

And again, in the same Tale (1466);

As old books us saine,
That all this storie tellen more plaine.

vi. 4–vii. 4. TAINE (*Histoire de la Littérature Anglaise* 1. 318). D'où vient-elle cette parfaite beauté, cette pudique et charmante aurore en qui il a rassemblé toutes les clartés, toutes les douceurs et toutes les virginités du matin? Quelle mère l'a mise au monde, et quelle naissance merveilleuse a produit à la lumière une semblable merveille de grâce et de pureté?

vii. 5-9. UPTON. The mother of Belphoebe conceived from the rays of the sun. One would imagine that Spenser had been reading Sannazarius, *De Partu Virginis* 2. 372:

Haud aliter, quam quum purum specularia solem
Admittant; lux ipsa quidem pertransit, et omnes
Irrumpunt laxu tenebras, et discutit umbras.
Illa manent illaesa, haud ulli periva vento,
Non hiemi, radiis sed tantum obnoxia Phoebi.

Mahomet says (*Al Koran* 55) the Genii (a higher order of beings between angels and men) were created of elementary fire: "He created men of clay, but the Genii he created of fire pure from smoke." What wonder that Belphoebe should be thus born, since the sun generates souls, like rays and sparks of fire? Ammianus Marcellinus 21: "Sol (mens mundi) nostras mentes ex sese, velut scintillulas, diffunditat." And why more incredible that Chrysogone should conceive from the rays of the sun than mares should conceive from the wind? Pliny, Virgil, and Tasso mention this wonder. The soul itself is a ray of light from the source of all light. Cicero, *De Nat. Deor.* 3.[14]: "Omnia Stoici solent ad igneam naturam referre." The soul is intelligible fire, *πῦρ νοερόν*. Cicero, *Tusc. Disp.* 1: "Zenoni Stoico animus ignis videtur," etc. So that to make the soul to be an ethereal, fiery substance, a ray of light, etc., is no new doctrine, and Belphoebe was one of these beings, all elementary purity and chastity.

TODD. It is more probable that Spenser might have been influenced by the following description in the old English *Liber Festivalis* than by Vida, which I suppose to have been a book not of uncommon reference in Spenser's time (Caxton's ed. 1483, sig. 1. 8): "Thus may I liken our lady resonably to a precious stone that is called onex, and is as clere as cristalle, and shall of kynde, whan the sonne shyneth hote on hym, opene and receyve a drope of the dewe of heuen in to hym, and thenne closeth him ageyn tyl IX monethes after, and than hit openeth and falleth out a stone of the same kynde, and so closeth ageyn as close as euer hit was wythouten wemme, and neuer openeth after. Thus our lady, that was as clere as ony cristalle," etc.

LOTSPEICH. Spenser has made particular use of this idea [that the

nymphs represent the nature of water and thereby a cosmic generative force], combined with the idea of the sun as a generative force, in the story of Chrysogone. He may have taken a suggestion from Natalis Comes 10, p. 1034: "Cum enim Nymphae materia sunt in rebus naturalibus, illae formam recipiunt ac fovent: est enim Dionysus virtus Solis generationi conferens, quae vicem maris obtinet in operibus naturae."

viii. 6-9. UPTON. I. e., after the inundation of the river Nile various kinds of creatures imperfectly formed are found bred in the mud by an equivocal generation. "Informed," imperfect, half-formed. He has Ovid (*Met.* 1. 422-7) plainly in view:

> Sic ubi deseruit madidos septemfluus agros
> Nilus . . .
> Plurima cultores versis animalia glebis
> Inveniunt, et in his quaedam modo coepta sub ipsum
> Nascendi spatium; quaedam imperfecta.

EDITOR. Cf. notes to 1. 21, Book I, pp. 184-7, where the antecedents are fully discussed.

ix. 1-5. UPTON. Cf. Ovid, *Met.* 1. 430:

> Quippe, ubi temperiem sumsere humorque calorque,
> Concipiunt, et ab his oriuntur cuncta duobus.

These Egyptian hypotheses may be seen in Plutarch's treatise of *Isis and Osiris*, where 'tis likewise asserted that the light which comes from the moon is of a moistening and a prolific nature. The moon is likewise called there "the mother of the world."

xi-xv. JORTIN. In what he says of Venus seeking her son, some things are taken from the Ἔρως δραπέτης [*Love the Runaway*] of Moschus.

UPTON. This story Spenser might have taken from the *Aminta* of Tasso, where Cupid is introduced disguised in a pastoral dress, having just plaid the truant from his mother. Spenser says "that for some light displeasure . . . he had fled." In Tasso, Love says that he was constrained to fly, and to conceal himself from his mother, because she would dispose of him and his arrows according to her will; and as a vain and ambitious woman would confine him amongst courts, crowns, and scepters. Love then mentions his retiring into the woods and cottages; his mother pursuing him thither, and promising to the discoverer of her fugitive son either sweet kisses, or something else more sweet [*Prol.* 32-4]:

> Ella mi segue,
> Dar promittendo a chi m' insegna a lei,
> O dolci baci, a casa altra più cara.

P. M. BUCK (*PMLA* 23. 94). The story of *Love a Fugitive* is told in the *Faerie Queene* 3. 6. It is rather an expansion of Moschus than a translation. Spenser was fond of translating the idyls of the pastoral poets.

HELEN E. SANDISON (*PMLA* 25. 145). Though this is, in reality, as Mr. Buck admits, a very free expansion of the theme, it may lay claim to the title "translation" as used in its comprehensive Elizabethan sense.

J. D. BRUCE (*MLN* 27. 183-5). In a gloss to the *Shepheards Calendar*, the March Eclogue 79, E. K. remarks: "But who liste more at large to behold Cupids colours and furniture, let him reade ether Propertius or Moschus his Idyllion of wandring love being now most excellently translated into Latine, by the singuler learned man Angelus Politianus: whych worke I have seene, amongst other of thys Poets doings, very wel translated also into English Rymes." . . . Now it has long been recognized that the incident of Venus's search for Cupid . . . was connected with the above-mentioned idyl. But have we preserved in these stanzas the translation with which E. K. was acquainted at the time that the *Shepheard's Calendar* was published? Certainly they could be termed a translation only in a very loose sense. Buck calls the passage "rather an expansion of Moschus than a translation." So, too, Miss Sandison, who accepts it, however (like Buck, apparently), as the work to which E. K. refers. The Elizabethans used "translation" in a very comprehensive sense, but it is safe to say that Spenser's commentator did not have in mind the lines we read in the *F. Q.* In the first place, these lines are in the Spenserian stanza-form and it is, of course, in the highest degree unlikely that Spenser would have employed that metrical form in turning this dainty little poem into English rime. In the second place, I wish to point out that in these stanzas Spenser's expansion of the *motif* which he first knew from Moschus is determined by the Prologue to Tasso's *Aminta.* In writing this Prologue Tasso, himself, obviously is plainly embroidering on Moschus's Idyl, The *Aminta,* I may remark, though acted in 1573, was not published until 1581. [The passages from Spenser and Tasso are here given.]

The contrast of pastoral life with the life of courts and cities is, of course, a commonplace of Renaissance literature, but the combination of this *motif* with that of Moschus's idyl is due to Tasso, and Spenser . . . is merely following him. That he should express himself more diffusely than the Italian poet is just what we should expect. In discarding Tasso's conception that Venus wished to confine Cupid to courts, he was influenced, no doubt, by Moschus, who has nothing of this kind. In the main, however, it was Tasso's Prologue that suggested the course of Venus's search in the *F. Q.*

P. REYHER (*Les Masques Anglais*, p. 143). Vénus ayant perdu son fils et venant le chercher à la cour où il exerce d'ordinaire ses ravages, n'est-ce point là le sujet de l'ouverture du *Masque des noces du viconte d' Haddington?*

xviii. P. REYHER (*Les Masques Anglais*, pp. 144-5). Mais ce qui est peut-être encore plus digne d'admiration, c'est l'art avec lequel il présente ses personnages, la manière dont il les groupe, leurs gestes et leurs mouvements. Quelle apparition, quel lever de rideau, que cette description de Diane s'abandonnant au repos après le rude labeur de la chasse [stanza quoted].

Et quelle vision, à la fois délicieuse et grandiose, que celle de la guerrière Britomart enlevant son casque et laissant couler à ses pieds le flot de sa chevelure d'or! [4. 1. 13 quoted.]

Nul mieux que Spenser ne sait la valeur d'une attitude ou d'un mouvement, et tout cela est élégant, bien balancé, harmonieux, oui, harmonieux dans toute la force du terme. Rien dans l'œuvre ne semble déplacé, rien ne ressort à l'excès, tout concourt à l'effet d'ensemble, comme dans une fresque où la composition, le dessin,

les formes, l'expression, le coloris, les personnages et le paysage se fondent avec un art parfait.

9. UPTON. This verse is imitated either from Homer, describing the locks of Jupiter (*Il.* 1. 529), or from Virgil, describing the locks of Venus (*Aen.* 1. 403).

xix. UPTON. The picture which our poet here draws of Diana and her nymphs surprized by Venus, seems taken from the story of Acteon in Ovid [such also at *F. Q.* 7. 6], and the closing verse is plainly a translation of *Met.* 3. 180:

circumfusaeque Dianam
Corporibus texere suis.

xx ff. See SAWTELLE'S note in Book II, canto 8, st. 6.

xxiv. 2-4. UPTON. I scarce doubt but that Spenser had in view the epigram in *Anthologia*, p. 11, where the Muses reply to Venus, who was persuading them to pay some greater regard to her, or she would arm her son against them: "Go to, say they, and talk in this impudent strain to Mars; that boy of yours comes not to us, 'he comes not here, we scorn his foolish joy.'" Observe likewise this elegant sarcasm, "we scorn his foolish joy," in allusion to the name of Venus, Ἀφροδίτη, so named, as some say, ἀπὸ ἀφροσύνης, from the follies and the madnesses with which this goddess of beauty inspires her votaries. [See notes on 2. 6. 35. 7-9.]

7-8. UPTON. Cf. Virgil, *Aen.* 6. 324.

7. M. Y. HUGHES (*Virgil and Spenser*, p. 387). Similarly Ronsardian is Spenser's language in oaths, although it faithfully repeats some of Virgil's phrases. . . . The annotation may be right in referring Diana's "Stygian lake" to the Sibyl's

Stygiamque paludem—

but the circumstances of Spenser's use of the oath are more like the *hortus siccus* of the French pastorals than they are like the situation in the sixth Aeneid.

xxvii. 2. UPTON. Goddesses and heroines often bring forth their children without pain; so Latona brought forth Diana, so Danae brought forth Perseus, and Alcmena Hercules. [See WARTON'S note on *F. Q.* 2. 1. 53.]

xxix-l. SAWTELLE cites the little forcing gardens in earthen vessels called "gardens of Adonis" which were placed before the temples of Adonis at his annual festival. They are mentioned by Plato, *Phaedrus* 276B, by Aristophanes, *Lysistrata* 362; *Peace* 410, and by Theocritus 15. 113. "It is on this term that Spenser has seized; and we have the amplification of the idea back of it in his famous description of the Gardens of Adonis."

DODGE (*PMLA* 12. 185). In the Gardens of Adonis one might see a vague similarity to certain scenes in the *Furioso*—the Island of Alcina (6. 19-22), in which the bridge guarded by Erifila, i. e. Avarice (6. 78-9 and 7. 2-5), might have suggested to Spenser the bridge guarded by Doubt, Delay, Daunger, etc.; the Gardens of Logistilla (10. 61-3); the Terrestrial Paradise (34. 49-51)—but one cannot be sure that Spenser had Ariosto in mind.

A. A. JACK (*Chaucer and Spenser,* pp. 210-211). This garden of Adonis is the garden of increase, the place whence life comes. Milton would have chosen as president of such a garden Zeus. Spenser follows his fable without qualification. It is characteristic that he should do so, but it is equally characteristic that he should do so religiously. No ancient knelt more devoutly in the Temple of Aphrodite, for his ideal was not ascetic; he accepted nature as a thing sacred, and there was no more entranced or devout worshipper of the beauty of life. There is here, of course, his favourite doctrine of "Mutability," more curiously the doctrine of transmigration, and explicitly (mutability re-stated) the doctrine, common to many mediaevalists, of the essential permanence under changing forms. [St. 37 quoted.]

With this description, at once grave and luxurious, one may compare that of Canto 10, Book 4, describing the Temple of Venus, in which Amoret came to be. There the tone is scarcely luxurious at all. To read it is to have participated in an imagining of the Mother of Life, and to have been in her Temple. The dwelling of the bisexual goddess is on the island of Nature, no mere flower garden, but a place of peace:

> The hill, which sometimes visibly is
> Wrought with unresting energies,
> Looked idly; from the musing wood,
> And every rock, a life renewed
> Exhaled like an unconscious thought.

or as Spenser himself has it—

> Fresh shadowes, fit to shroud from sunny ray;
> Faire lawnds, to take the sunne in season dew;
> Sweet springs, in which a thousand Nymphs did play;
> Soft rombling brookes, that gentle slomber drew;

LOTSPEICH. Spenser could have derived his two basic and distinctive features . . . from Natalis Comes' chapter on Adonis, 5. 16. Natalis Comes speaks of places associated with the worship of Adonis "in which seeds were sown and where there were many fruit-bearing trees, which were called the Gardens of Adonis, because Adonis delighted in such places." As regards Adonis himself, Natalis Comes says that he is the author and nourisher of all seeds, who "gives nutriment to all things" and is called "of many forms." He goes on to identify him with the sun, which may be in Spenser's mind, and interprets the boar as standing for winter, which will fit Spenser's allegory.

xxix. JORTIN. Pliny 19. 4: "Antiquitas nihil prius mirata est quam Hesperidum hortos, ac regum Adonidis et Alcinoi."

4. LOTSPEICH. In speaking of Mount Cytheron as the haunt of Venus where she keeps her principal court, Spenser differs from classical tradition and follows either Chaucer, *Kn. Tale* A 1936, 2223 (Todd 7. 93) or Boccaccio 3. 22: "Cytherea is so called either from the island of Cythera or from Mount Cytheron, where especially she is wont to be worshipped."

xxx. W. L. RENWICK (*Spenser Selections*, p. 197) cites Lucretius 1. 169-171, 205-7.

xxx. ff. WARTON (1. 89). In his particular description of this garden, the general idea of which is founded in antient story, he perhaps had an eye to that part of the fable of Adonis, in which he is supposed to represent the sun, which quickens the growth of all things. Thus Orpheus in his Hymn to Adonis:

["Thou wise, thou multiform, thou glorious sustenance of every thing; thou maid and man in one, thou primal seed of all, Adonis, dim in death, yet radiant in the fair returning spring."]

Others represent him as the seed of wheat. Thus the scholiasts on Theocritus (*ad Idyll.* 3. 48): "Hoc revera ita se habet: scilicet quod Adonis est Frumentum satum; quod sex menses sub terra degit, et sex menses eum habet Venus; nimirum aeris temperies, et postea a messoribus colligitur." Orpheus, in the same hymn, calls the body of Adonis, "Corpus frugiferum."

UPTON. It seems not improper to see how some of the ancients allegorized this fable, which take in the words of the learned Sandys, who thus writes in his *Travels* (p. 209): "Biblis was the royal seat of Cyneras, who was also king of Cyprus, the father of Adonis slaine by a bore; deified, and yeerly deplored by the Syrians in the moneth of June; they then whipping themselves with universal lamentations: which done, upon one day they sacrificed unto his soule, as if dead; affirming on the next that he lived, and was ascended into heaven. For feigned it is, that Venus made an agreement with Proserpina, that for six moneths of the yeere he should be present with either: alluding unto corne, which for so long is buried under the earth, and for the rest of the yeare embraced by the temperate aire, which is Venus. But in the general allegory, Adonis is said to be the Sunne, the Boar the Winter, whereby his heate is extinguished; when desolate, Venus (the Earth) doth mourne for his absence; recreated againe by his approach and procreative vertue." . . . The allegory of Adonis is in the same manner explained by Macrobius (1. 21). His obsequies are mentioned in Theocritus, *Idyll* 15, as celebrated by Arsinoe: there indeed the gardens of Adonis are not so poorly furnished as the proverb is explained, but decked out with all the fruits of the earth that could be procured, and ornamented with silver baskets filled with earth, in which was planted flowring shrubs, etc. But Spenser varies from antiquity frequently, both in mythology and allegory. And in this fable of Adonis he is more philosophical than any of the ancients in their interpretations of it. Let us then see how our poet allegorizes. First, this Garden of Adonis is the Universe, from its beauty and elegance named ὁ Κόσμος, Mundus. There, viz. in this Garden, "is the first seminary of all things," namely, all the elements, the materials, principles, and seeds of all things. . . . This Garden or Universe is girded with two walls, "The one of yron, the other of bright gold." Lucretius mentions often the walls of the universe, "moenia mundi" (1. 73; 5. 119), meaning its fastenings and bindings. [Cf. Appendix, "The Garden of Adonis."]

TAINE (*Histoire de la Littérature Anglaise* 1. 306-7). Il ne soumet pas l'image à l'idée; c'est *un voyant*, ce n'est pas un philosophe. Ce sont bien des personnages vivants, des actions qu'il remue; seulement, de loin en loin, chez lui, les palais enchantés, tout le cortège des resplendissantes apparitions tremble et se déchire comme une vapeur, laissant entrevoir la pensée qui le suscite et qui l'ordonne. Quand dans son jardin de Vénus nous voyons les formes infinies de toutes les

choses vivantes rangées par ordre, en lits pressés, attendant l'être, nous concevons avec lui l'enfantement de l'amour universel, la fécondité incessante de la grande mère et le fourmillement mystérieux des créatures qui s'élèvent tour à tour hors de son sein profond.

E. B. FOWLER (*Spenser and the Courts of Love*, pp. 26, 33, 78, 88) notes various and sundry details in the Garden of Adonis which are traditional in the Court of Love: the gates (st. 31; cf. Ovid, *Met.* 12. 44-6; Chaucer, *Hous of Fame* 1307; Marot, *Le Temple de Cupido*); the spontaneous growth (st. 34; cf. Tibullus 1. 3. 61; Claudian, *De Nuptiis Honorii* 60 ff.); the climate (st. 42; cf. Claudian, *De Nuptiis* 93-6); the secret bower of love (st. 43-4; cf. *De Phillide et Flora* in *Latin Poems*, etc., ed. T. Wright for the Camden Society, pp. 258 ff.); the group in the bower (st. 49-51; cf. 4. 10. 27). Of such groups he cites many mediaeval instances and concludes: "One need not minimize the patently classical features of this scene in order to see in the picture of Cupid, Adonis, Psyche, Amoretta, and Pleasure mingling freely in the abode of Venus an inevitable suggestion of the court of love conception."

xxxi-xxxiii. W. L. RENWICK (*Spenser Selections*, p. 198). The alternation of life and death is set forth in the *Phaedo* of Plato, 70-2. "There comes into my mind an ancient doctrine which affrms that (the souls of men) go from hence into the other world, and returning hither, are born again from the dead. . . . We arrive at the conclusion that the living come from the dead, just as the dead come from the living; and this, if true, affords a most certain proof that the souls of the dead exist in some place out of which they come again." (Tr. Jowett.) The omission by Spenser of any idea of purgation in the process is probably due in part to the mixture of Platonic and Lucretian theory, and partly to his avoidance of anything which might savour of Roman Catholic doctrine.

xxxi. 3. W. L. RENWICK (*Spenser Selections*, p. 197). Cf. Claudian, *de Nuptiis Honorii et Mariae* 56-7:

Hunc aurea sepes
circuit, et fulvo defendit prata metallo:

and the usual representation of St. Peter with his two keys, of which "The golden opes, the iron shuts amain" (*Lycidas* 111).

8. WARTON (1. 83). The Genius spoken of in the following stanzas seems to be that which is represented in the *Picture* (*Pinax*) of the sophist Cebes. [EDITOR. The passage is thus translated by Sir Frances Poyngz in the 1552 edition: "He toke then a rod, and poincted to the picture. See you not, quoth he, this circuite. We see it. This ye must first know, that this place is called life: And the great companie, that standeth before the doore, be those that shall enter into lyfe. The olde man, that standeth aboue, hauyng in his one hande a paper, and with the other, as it were shewyng somewhat, is called Genius. He commaundeth the entrers, what they must dooe, if they wyll be kepte safe in the lyfe." See notes on 2. 12. 47-8.]

xxxii. 3. UPTON. It has been the opinion of some that when God formed the soul of Adam, he then formed the souls likewise of all mankind, and from this preexistent state they are to transmigrate into their respective bodies. The "thou-

sand thousand naked babes" are the souls in their preexistent state, divested of body. This or the like doctrine of the preexistence of souls is the foundation of the finest book in the *Aen.* [6. 679-714]:

> At pater Anchises penitus convalle virenti
> Inclusas animas, superumque ad lumen ituras,
> Lustrabat studio recolens . . .
> . . . Animae quibus altera fato
> Corpora debentur.

7. TODD. So in Job 10. 11: "Thou hast clothed me with skin and flesh."

xxxiii. UPTON. This reversion and permutation of things in this garden of Adonis seems imaged from the doctrine of Pythagoras, Ovid, *Met.* 15. 165-7:

> Omnia mutantur, nihil interit; errat et illinc,
> Huc venit, hinc illinc, et quoslibet occupat artus
> Spiritus.

And speaking of the change of the elements, he adds [line 249]:

> Inde retro redeunt, idemque retexitur ordo.

Which is very like Spenser's doctrine, "So like a wheele around they ronne from old to new." So, in Plato's *Timaeus* [79]: ["All this goes on like the circular motion of a wheel."] Seneca (*M. Anton.* 2. 14): "nullius rei finis est, sed in orbem nexa sunt omnia." The Aegyptians—as Herodotus informs us in *Euterpe*—were the first who asserted the immortality of the soul, which, after the destruction of the body, always enters into some other animal, and, by a continued rotation passing through various kinds of beings, returns again into a human body after a revolution of three thousand years.

"Some thousand yeares so doen they there remayne." Cf. Virgil, *Aen.* 6. 748:

> Has omnes ubi mille rotam volvere per annos
> Lethaeum ad fluvium deus [old Genius] evocat agmine magno,
> Scilicet immemores supera ut convexa revisant.

And Plato, *de Repub.* 10: *εἶναι δὲ τὴν πορείαν χιλιετῆ.* I think 'tis plain from history that Orpheus brought these doctrines first from Aegypt, which were afterwards better systematized by Pythagoras and Plato.

3. TODD. Cf. Psalm 16. 10: "Nor wilt thou suffer thine Holy One to see corruption."

xxxiv. 4-6. UPTON. Cf. Genesis 1. 22.

xxxv. 2-9. UPTON. One order of beings never breaks in upon the preestablished order of other beings. He has plainly St. Paul in view, 1 Corinthians 15. 39.

xxxvi. 5-9. UPTON cites Ovid, *Met.* 1. 5 ff.; and Milton, *P. L.* 2. 911.

LOTSPEICH. Cf. Boccaccio, 1. 2, who calls Chaos "omnium rerum creandarum immixta et confusa materia" and parallels Spenser's use of "womb" with the phrase "ex Chaos praegnantis utero."

xxxvii. W. L. RENWICK (*Spenser Selections*, p. 198). Aristotle, *de Anima* 2. 2: "There is one class of existent things which we call substance, including under that term, firstly, matter which in itself is not this or that; secondly, shape or form, in virtue of which the term this or that is at once applied; thirdly, the whole make up of matter and form. Matter is identical with potentiality, form with actuality," etc. (Tr. Hicks.)

xxxviii. 1-5. UPTON. The reader will see all this doctrine in the old *Timaeus*, and in the *Timaeus* of Plato, where substance, or matter, is called (49) "the receptacle, and in a manner the nurse, of all generation, all-receiving," and in 50.

EDITOR. The entire sentence, which Upton quotes only in part, is translated by Jowett as follows: "And the same may be said of the universal nature which receives all bodies—that must be always called the same; for, while receiving all things, she never departs at all from her own nature, and never in any way, or at any time, assumes a form like that of the things which enter into it, being in fact the natural recipient of all impressions, which is moved and fashioned by them, and varies in appearance from time to time because of them."

xli-xlv. W. L. RENWICK (*Spenser Selections*, p. 198). To the references already given might be added Ovid, *Met.* 10. 90 ff. and Claudian, *de Raptu Proserpinae* 2. 128 ff., 290 ff.; *de Nuptiis Honorii et Mariae* 29-95.

xlii. JORTIN. Taken from Homer's description of the garden of Alcinous, *Od.* 7. 117: ["The fruit of these trees never perisheth neither faileth, winter nor summer, enduring through all the year. Evermore the West Wind blowing brings some fruits to birth and ripens others."]

UPTON. Perpetual Spring makes no small part of the descriptions of the paradisaical state, of the fortunate islands, Elysian fields, gardens of the Hesperides, of the gardens of Alcinous, of the golden age, etc. See Ovid, *Met.* 1. 107: "Ver erat aeternum"; Virgil, *Georgics* 2. 336; Milton, *P. L.* 4. 266. The trees bearing blossoms and fruit at the same time are taken from Homer's description of the garden of Alcinous, and imitated both by Tasso in his description of the garden of Armida, and by Milton in his description of Paradise (4. 147). Among other poets which Spenser consulted in adorning these gardens of Adonis, he did not forget Claudian, *De Nupt. Hon. et Mariae* [ll. 55-66], where there is a description of the garden of Venus:

> Aeterni patet indulgentia veris:
> In campum se fundit apex . . .
> Vivunt in Venerem frondes, omnisque vicissim
> Felix arbor amat.

EDITOR. Curiously enough, Upton overlooked the wall of gold, which Mulciber built around the garden, ll. 85-8. [Cf. FOWLER on 30-51.]

3. UPTON. From Virgil, *Eclogue* 4. 20:

> Mixtaque ridenti colocasia fundet acantho.

xliv. RICHARD SCHRAMM (*Spensers Naturschilderungen*, pp. 31-2). Diese drei Gartenschilderungen [2. 5. 29-31; 4. 10. 1-25; 3. 6. 29 ff.] in der "Faerie

Queene " beweisen zwar des Dichters Kraft in der klaren, übersichtlichen Zeichnung eines Landschaftsbildes und in der wohlgefügten Ordnung und geschickten Ausmalung seiner Einzelheiten, aber sie leiden auch an einem Mangel. Dieser Mangel ist ihre Unnatürlichkeit. Nicht die Natur, sondern die Phantasie ist die Quelle, aus welcher Spenser am meisten schöpft. Er idealisiert die Natur und übertreibt gern. Er führt den Leser in märchenprächtige Zaubergärten mit einer Menge entzückender Szenerien, betäubender Düfte und süsser Harmonien; er führt ihn in eine " Traumwelt sinnlicher Genüsse und hält ihn darin fest, gleichsam in einem Netz von wollüstiger Schönheit, was anfangs entzückt, aber bald nur sättigt " (Moormann, S. 189). Der Grund für diese allzu reiche, überschwengliche Ausstattung der Gärten ist weniger in des Dichters Freude an solchen farbensatten, sinnberückenden Bildern zu suchen, als vielmehr in seiner Vorliebe für die symbolische Verwendung des Landschaftlichen, die uns hier in besonders ausgeprägter Form entgegentritt.

xlv. 3-5. SAWTELLE. Cf. *Met.* 10. 162-219; 3. 402 ff.

6. A. W. VERITY (note on *Lycidas* 149, in his ed.). From Gk. ἀμάραντος, unfading—the word used in 1 Peter 5. 4, of the " crown of glory that fadeth not away." The flower is the favorite poetic symbol of immortality, and so the *most* appropriate of those mentioned here. See the exquisite description in *P. L.* 3. 353-9.

8. UPTON. Amintas is the name of a shepherd in Virgil, and he means here, I should think, the renowned Arcadian shepherd Astrophel,

> The fairest flowre in field that ever grew.

See Spenser's Pastoral Elegy on Sir Philip Sidney, unfortunately killed abroad,

> To whom sweet poets verse hath given endless date,

for Sir Philip Sidney was lamented by all the poets in England, and the King of Scotland, afterwards King of England, writ a copy of verses on his death. But I don't know whether this interpretation, so plausible, might not be questioned. Read the following verses in *Colin Clout's Come Home Again* [432 ff.]:

> There also is (ah! no, he is not now)
> But since I said he is, he is quite gone,
> Amyntas quite is gone and lies full lowe,
> Having his Amaryllis left to mone.
> Helpe, O ye shepherds, helpe ye all in this,
> Helpe Amaryllis this her losse to mourne:
> Her losse is yours, your loss Amyntas is,
> Amyntas, flowre of shepherds, pride forlorne:
> He whilst he lived was the noblest swaine,
> That ever piped on an oaten quill—

Now all the characters in this pastoral, though mostly figured in borrowed names, are real characters, and Amyntas—if I conjecture right—means Henry Lord Compton and Monteagle, who married one of the daughters of Sir John Spenser. By saying he was immortalized by " sweet poets verse," he may allude to several copies of verses written—as was then usual—on his death, particularly by his sister-in-

law, the famous Elizabeth, married to the eldest son of the Lord Hunsdon, though indeed I never met with any such verses myself.

TODD. Amintas here perhaps means Sir Philip Sidney, as Mr. Upton also conjectures, for all the poets lamented his untimely death; and, I may add, he is described by Spenser, in his elegy on his death, as one of those lovers who were of yore transformed to flowers. Mr. Church thinks Amintas is designed for "Thomas Watson, who wrote a Latin poem called *Amintas.*" But T. Watson's poem is *Amintae Gaudia,* a pastoral love poem, and Spenser's allusion is to mournful exequies.

EDITOR. It is now generally agreed that the Amintas here alluded to is Sidney, and that the Amyntas of *Colin Clout's Come Home Again* is Ferdinando Stanley, Lord Strange, who became fifth Earl of Derby in 1593, and died the following year. He was the husband of Alice Spencer, daughter of Sir John Spencer of Althorpe.

xlvii. UPTON. Adonis, Matter, cannot perish; it changes only its form, and that is eternal in mutability. These changes preserve the beauty and youth of the world, though seemingly they seem to destroy both. . . . Venus is form and Adonis matter; now Adonis being the lover of Venus in this episode, he therefore says,

For him the *father* of all formes they call.

Whereas he should rather have said the subject-matter of all forms, but you perceive how our poet's mythology led him into this error of expression. So that we must distinguish between the philosophical, and poetical or mythological propriety of his making Adonis, *matter,* the father of forms. As the lover of Venus, in the mythological view, he is the cause, that the beauteous goddess of forms conceives and brings to light her beauties, but as matter merely—in the philosophical view—unactive, passive, the mother, the nurse, the receptacle, etc.

The Platonists call it *πανδεχὴς,* all-receiving; as susceptible of all form and figure: 'tis the first term, and the common groundwork of bodies; and 'tis the last to which body is reduced: 'tis all in power, though not any one thing in act: neque quid, neque quale, neque quantum. Hence Milton is to be explained [*P. L.*] 5. 472:

one first matter all
Indued with various forms,

viz. Materia prima. Which matter is called in the *Timaeus,* 49 ff.: [moulding-stuff, all receptive, nurse, mother,—the receptacle, and as it were the nurse of all Being]. So Aristotle, *Physics* 1. [9]: ["Now we . . . can very well see why matter, which cooperates with form in the genesis of things, may be conceived as their matrix or womb."—Loeb tr.] And afterwards he explains what he means: ["For what I mean by matter is precisely the ultimate underlying subject, common to all things of Nature, presupposed as their substantive, not incidental, constituent."—Loeb tr.] Such is Adonis, allegorized. But form gives matter an essence, determining it to be this or that particular thing. "Forma dat esse rei," as they say in the schools. Form may be called substantial, when it so modifies matter as that the matter shall be named gold, trees, apples, etc., or accidental, when it so affects matter as to be denominated round, square, white, black, etc. Such is the power

of beauty's queen, and the lover of Adonis, Venus.—Privation is the absence of a certain form, and is necessary to introduce a new form. But neither Privation (nor the Wild Boar) is let loose to make havoc and spoil at will and pleasure, or to reduce things back again to their pristine confusion and chaos.

EDITOR. Upton's difficulty is resolved in Appendix, "The Garden of Adonis," pp. 347-352. See also notes on 2. 12. 47-8.

xlviii. 1-2. UPTON. Cf. Tasso, *Ger. Lib.* 14. 71:

> Ove in perpetuo April molle amorosa
> Vita seco ne mena il suo diletto.

5-9. UPTON. Let us not forget the allegory. Venus is Form; Adonis, Matter; the Wild Boar, Privation, now for ever imprisoned by the lovely goddess of forms, lest by his cruel depredations he should reduce all things back again into chaos and confusion.

l. JORTIN. See Apuleius, *Met.* 5-6.

WARTON (1. 90). He has placed Cupid and Psyche in this garden, where they live together in "stedfast love and happy state." But Apuleius represents this happy state of Cupid and Psyche to have commenced after their reception into heaven. However, their offspring, Pleasure, is authorized by Apuleius (*Metamorphoses* 6. 24): "Sic ecce Psyche venit in manum Cupidinis; et nascitur illis maturo partu filia quam Voluptatem nominamus." He has made Pleasure the daughter of Cupid in another poem. Speaking to that deity (*Hymne to Love* 287):

> There with thy daughter Pleasure they do play
> Their hurtlesse sports.

LOTSPEICH. From his [Spenser's] very brief statement, it is impossible to decide whether he knew Apuleius, *Metamorphoses* 5-6 at first hand or used Boccaccio's rather full paraphrase of it (5. 22). However, the allegorical meaning, while implicit in Apuleius, is clearly developed by Boccaccio and fits Spenser's intention. Boccaccio says: "Psyche is the soul . . . and there is joined with her that which preserves the rational element, that is, pure Love." Psyche passes through trials and purgations. "At length . . . she attains to the consummation of divine joy and contemplation, and is joined to her lover forever, and, with mortal things sloughed off, is born into eternal glory; and from this love is born Pleasure which is eternal joy and gladness." Pleasure, so interpreted, is very similar to Plato's "Eudaimonia"; it is she with whom the Platonic lovers commune (*Hymne of Love* 287-293). In the light of such an interpretation, it is fitting that she should be made Amoret's companion when the latter is educated by Psyche "in all the lore of love and goodly womanhood."

7-8. UPTON. The allegory is that true pleasure is the genuine offspring of the Soul, when inspired with true love. . . . Perhaps Spenser had his eye in this episode on the story told by Plato, of Plenty, who, drunk with nectar, enjoyed Penury in the garden of Jupiter, from whom Love was produced. Plenty is Mind; Penury, Matter; the production of Mind and Matter is lovely forms, which in perpetual revolutions die and revive again. See how Plutarch in his *Isis and Osiris* allegorizes this tale told in Plato's *Symposium*.

li. E. B. FOWLER (*Spenser and the Courts of Love*, p. 88) observes that this instruction of Amoret in the "lore of love" is, like the instruction of Red Cross in Book I, canto 10, a not uncommon practice in the court of love.

liii. 9. See note to canto 6. 6. 1-3.

CANTO VII

UPTON. Compare this flight of Florimel with the flight of Erminia in Tasso, *Ger. Lib.* 7. 1, or rather with the flight of Angelica in *Orl. Fur.* 1. 33-4, where Ariosto imitates Horace, *Odes* 1. 23, as Horace imitated Anacreon. [Cf. Appendix, "The Italian Romances," p. 374.]

i. JORTIN. Cf. Horace, *Carmina* 1. 23: "Vitas hinnuleo me similis, Chloë," etc.

HEISE. Cf. also *Met.* 11. 771; 13. 806; *Theb.* 5. 164, 6. 598; *Rinaldo* 4. 60.

iii. 5. UPTON. This sentence is translated from Ovid, *Epist.* 4. 89. Cf. 1. 1. 32. 7.

iv. 3-5. JORTIN. Cf. Ovid, *Ex Ponto* 4. 3. 49: "Ludit in humanis divina potentia rebus."

TODD. So Tasso, *Ger. Lib.* 20. 50:

Così si combatteva, e in dubbia lance
Col timor le speranze eran sospese.

v-vi. A. A. JACK (*Chaucer and Spenser*, p. 207. There is the whole of woodland romance in this description, not the less moving that we have all experienced it or can re-experience it, when we come on any cottage in a clearing. Any Surrey ramble will do this for us; nor are the presents of the enamoured clown [st. 17] such as could not be found there.

vi. 2-3. WARTON (2. 166). Witches were thought really to exist in the age of Queen Elizabeth, and our author had, probably, been struck with seeing such a cottage as this, in which a witch was supposed to live. Those who have perused Blackwall's *Enquiry into the Life and Writings of Homer* will be best qualified to judge how much better enabled that poet is to describe who copies from living objects than he who describes, in a later age, from tradition.

EDITOR. This cottage was doubtless suggested by an Irish hovel, for to this day some cottages are thatched with reeds and walls are built of sod.

x. 3. WARTON (2. 166). So Virgil (*Aen.* 1. 228): "Tristior, atque oculos lacrymis suffusa nitentes."

xii. 8. Cf. Lyndsay, *The Dreme* 890: "For, quhen the sleuthful hird dois slough and sleip."—Note supplied by Louella Garner.

xvi. 8-9. TODD. Possibly the poet means that this lover made many gallant "resemblances" of her to the most brilliant objects in nature; or he might intend

to show the courtesy of the amorist by the favours which he offered her. For, see Barret's *Dict.* 1580, in v. " To resemble, to smile upon, to fauour."

xvii. WARTON (2. 52). Such presents as these are made by Coridon to Pastorell (6. 9. 40).

EDITOR. Cf. JACK's note on stanzas 5-6.

1-2. UPTON. Cf. Virgil, *Eclogues* 3. 70: " Sylvestri ex arbore lecta aurea mala." Milton (3. 364) has borrowed here from Spenser: " Impurpled with celestial roses smild."

xxii ff. H. H. BLANCHARD (*PMLA* 40. 838-40). The figure of the " hideous beast " which the witch calls forth to pursue Florimell reminds one in certain aspects of the monster known as an orc in Boiardo (*Orl. Inn.* 3. 3. 24 ff.). [Here follows an account of the efforts of Mandricardo to kill the orc, in an attempt to liberate Lucina, the naked damsel who is chained to a rock, beneath which is the cave inhabited by the monster.]

In the text of this story, certain minor parallels will be noted at once between the orc and the Witch's monster in the *Faerie Queene.* (1) Both monsters issue from a cave, causing great horror to be expressed at their appearance. (2) Both monsters feed upon human flesh.

Of far greater prominence, however, . . . is the long pursuit which the orc gives to Mandricardo. . . . Two most important characteristics of the orc which make its pursuit of Mandricardo possible are just the two traits in Spenser's beast which enable it to carry out the task for which the Witch calls it forth. . . . (3) Both beasts follow the track by scent. (4) Both pursue the trail persistently anywhere. (5) Furthermore, . . . although it can be wounded to the extent of shedding blood, it cannot be killed. This, it will be noted, is the case with Spenser's beast. The orc shatters the huge stone hurled at him into a thousand pieces, and falls from the mountain without being injured, although he sheds blood, and later " La barba a sangue sè gli vedea piovere." (6) Finally, in both cases, the creature follows in its pursuit to the seashore where, unable or unwilling to swim, it is compelled to stop, so that final escape is by sea.

xxii. 8-9. TODD. The hyena is said to feed on human flesh; see Gesner, *Hist. Animal.*, p. 555. But I do not find in the old naturalist that the animal selects only women's flesh.

xxvii. 9. UPTON. Methinks here are more circumstances and allusions brought together than can well be interpreted morally. We must therefore look into the historical allusions, according to the scheme which I have laid down in interpreting this often " darkly conceited " poem. See the persecuted and flying Florimel first described in 3. 1. 15; 3. 4. 45. She is pursued by Prince Arthur, who, in the historical allusion, is the Earl of Leicester, and who was talked of, and that too by Queen Elizabeth's consent, as the intended husband of the Queen of Scots. But what persecutions does she undergo in this canto? I don't say that the monster pursuing her, " With thousand spots of colours quaint elected [elect]," typifies the motley dress of the Queen of Scots' subjects, whom to avoid she hastens to the seas, " For in the seas to drown herself she fond " rather than to be caught of that

motley crew, her false tyrannical courtiers and subjects now pursuing her. She leaps therefore into a boat; "So safety found at sea, which she found not at land." Hear Cambden, p. 118: "The Queen of Scots, having escaped out of prison, and levied a hasty army which was easily defeated: she was so terrified, that she rode that day above sixty miles; and then chose rather to commit herself to the miseries of the sea, than to the falsed fidelity of her people."

xxix-xxxviii. For the significance of this episode in the moral allegory, see Appendix, "The Plan and Conduct of Book Three," p. 327.

xxix. 8. UPTON. This character is what Sallust gave of Cato [*Catilina* 54]: "Esse, quam vïderi, bonus malebat." See also Aeschylus [*Seven against Thebes* 592: "'tis his resolve not to seem the bravest, but to be."—Tr. H. W. Smyth.]

xxxiii. H. H. BLANCHARD (*PMLA* 40. 841-2). The detail in which Sir Satyrane leaps upon the back of the beast to subdue it has also a parallel in Boiardo, in another part of the poem, where Orlando is fighting with a dragon (*Orl. Inn.* 2. 4. 18):

> Al fin con molto ardir gli salta addosso,
> E cavalcando tra le coscie il tiene,
> Ferendo ad ambe mani, a gran tempesta
> Colpi raddoppia a colpi su la testa.

xxxiv. UPTON suggests that 1-6 may be reminiscent of Ovid, *Met.* 3. 568-571:

> Sic ego torrentem, qua nil obstabat eunti,
> Lenius et modico strepitu decurrere vidi;
> At quacumque trabes obstructaque saxa tenebant,
> Spumeus et fervens et ab obice saevior ibat.

and 7-9, of *Met.* 1. 272:

> et deplorata coloni
> Vota jacent; longique perit labor irritus anni.

DODGE (*PMLA* 12. 201). Possibly suggested by *Orl. Fur.* 26. 111:

> [Come il villan, se fuor per l' alte sponde
> Trapela il fiume, e cerca nuova strada,
> Frettoloso a vietar che non affonde
> I verdi paschi e la sperata biada,
> Chiude una via ed un' altra, e si confonde;
> Che se ripara quinci che non cada,
> Quindi vede lassar gli argini molli,
> E fuor l' acqua spicciar con più rampolli.]

Spenser's comparison is imperfect, since the Beast is finally subdued—a good example of his indifference to exact illustration.

HEISE. Auch Bojardo (*Orl. Inn.* 2. 24. 56) spricht von dem Landmanne, der um seine fruchtbaren Gefilde in Angst und Sorge schwebt, aber nicht wegen einer Ueberschwemmung, sondern wegen eines drohenden Ungewitters.

A. A. JACK (*Chaucer and Spenser,* p. 349). As to Spenser's similes from observation, they present us always with pictures beautifully real. Sometimes they elucidate what they are designed to illustrate, as the simile in 2. 3. 36, describing the crouching Braggadochio's relief when, discovering he is not in danger, he

ventures forth vaunting himself. . . . But more generally the picture presented by the simile from observation is, for one reason or another, so much more attention-arresting, or so much grander, than the fancied event to which it is likened that one loses sight of the thing illustrated in admiration of the illustration. This is not always so, but it is generally so. Thus when Spenser has been describing the tussle between Satyrane and the Beast (3. 7), and, in illustration, offers verse [stanza] 34.

xxxiv. A. H. GILBERT (*PMLA* 34. 231). More nearly parallel is *Orl. Fur.* 40. 31:

[Con quel furor che 'l re de'fiumi altiero,
Quando rompe talvolta argini e sponde,
E che nei campi Ocnei s'apre il sentiero,
E i grassi solchi e le biade feconde,
E con le sue capanne il gregge intiero,
E coi cani i pastor porta nell'onde; . . .

xxxix. 4. CHURCH. So Milton, *P. L.* 8. 351: "each bird stoop'd on his wing."

xl. 6. UPTON. Tancred and Argante had spears which Tasso calls "le noderose antenne." . . . Cf. Satan's spear (*P. L.* 1. 292):

to equal which the tallest pine,
Hewn on Norwegian hills, to be the mast
Of some great ammiral, were but a wand.

xli. 4-7. JORTIN. A strange mistake to think that the Olympick games were performed upon the top of Mount Olympus.

UPTON. I never yet saw any romance writer but supposed the Olympick games celebrated on Mount Olympus. See *De Institutione Ordinis Periscelidis* 2. 2. These our learned Sidney follows, in the *Defence of Poetry* [ed. Cook, p. 30]: "Philip of Macedon reckoned a horse-race won at Olympus among his three fearful felicities." I don't wonder, therefore, that Spenser should suffer himself to be misled by his bretheren the romance writers, but I rather wonder that Cooper, in his *Thesaurus*, should be misled by them. "Olympicum certamen was a game or pryce kept on the hyll of Olympus." Sir W. Raleigh (*Hist. of the World*, p. 490), therefore, taking upon him the historian, not the romance writer, says: "These Olympian games took their name, not from the mountain Olympus, but from the city Olympia, otherwise Pisa, near unto Elis." . . .

"With burning charet wheeles it nigh to smite." Cf. Ovid, *Ars Am.* 3. 396: "Metaque ferventi circueunda rota." Perhaps he had Nestor's speech in Homer (*Il.* 23. 340) before him, where the old man instructs his son nicely to avoid the goal: ["Yet beware of touching the stone, lest thou wound the horses and break the chariot."] Cf. Horace, *Carm.* 1. 1. 5.

CHURCH. It is is hardly conceivable that Spenser should have made such a blunder; but mistakes of the printer, by transposing his lines, we have more than once met with, and I am persuaded that the poet wrote thus:

on an aged oke
Upon the top of Mount Olympus hight;
Or on the marble pillour that is pight
For the brave, etc.

LOTSPEICH. The error might have come from Natalis Comes, 5. 1, who, in a very full account of the Olympic Games, does not mention Olympia as a separate place and, in his Greek quotations, translates *'Ολυμπιακὸν ἀγῶνα* as "certamina Olympi" and *'Ολύμπια* as "Olympus."

xlii. 3. UPTON. From Ariosto, *Orl. Fur.* 46. 131: "E sopra gli martella."

xliii. UPTON. This image of the giantesse pulling Sir Satyrane off his horse and bearing him away in her lap, is exactly the same as in Virgil (*Aen.* 11. 743), where Tarcho just in the same manner serves Venulus:

> Dereptumque ab equo dextra conplectitur hostem,
> Et gremium ante suum multa vi concitus aufert.
> . . . Volat igneus aequore Tarchon
> Arma virumque ferens.

There is an imitation of this passage of Virgil in Berni, *Orl. Inn.* 4. 97:

> In questo tempo il gigante Orione
> Preso sene portava Ricciardetto,
> Lo teneva pe' piedi il ribaldone:
> Chiamava forte ajuto il giovanetto.

xlvii-xlix. UPTON. In the episode before us we see shameful Lust, represented by Argante a gyantesse, pursued, and only to be overmatched by Chastity, Palladine. For what could Typhoeus do, or his unnatural daughter, "contra sonantem Palladis aegida?" Argante and Ollyphant were the twins of Typhoeus and Tellus.

EDITOR. For the moral significance of Argante and Ollyphant, see Appendix, "The Plan and Conduct of Book Three," p. 327.

xlvii. 2. CORY (p. 158). The giantess Argante is what the student of abnormal psychology would call a nymphomaniac. She is the extreme and pathological personage among a series of unchaste antitypes who appear in this book in contrast to Britomart.

LOTSPEICH. "Argante." Spenser may have taken the name and the idea of making her a giantess from Boccaccio 4. 16, where Argente is mentioned, as an alternative name for Luna, daughter of Hyperion.

6. LOTSPEICH. For the story of how Typhoeus begot Argante and Ollyphant, Spenser may have received a suggestion from Natalis Comes' remark (6. 22) that all serpents and dragons are born from his blood.

8. LOTSPEICH. Cf. *Georgics* 1. 278, "partu Terra nefando."

xlviii. 2. WARTON (1. 179). The giant Ollyphant here mentioned is probably the same which Sir Thopas encounters in his expedition to the land of Fairy (*Rime of Sir Topas* 3315);

> Till him there came a great gyaunt,
> His name was called Sir Ollyphaunt.

xlix. 4. UPTON. "to devoure." This is a Latinism; cf. Plautus, *Asin.* 2. 2. 71: "Jam devorandum censes si conspexeris."

li-lxi. WARTON (1. 208). The tale of the Squire of Dames is a copy of the Host's tale in Ariosto (*Orl. Fur.* 28).

CHURCH. Perhaps it may be unnecessary to observe that this free censure of the fair sex comes from the mouth of a professed debauchee.

CORY (p. 159). The poet remembers Ariosto's twenty-eighth canto, the most clever and the most ugly libel ever launched against women. The faërie poet attempts a kind of humor which grows hard and cruel in his half-reluctant hands. And instead of Ariosto's callous and easy vivacity we find here a story so perfunctory that it is saved from dullness only by its brevity.

EDITOR. For the significance in the moral allegory of the vow that Columbell exacted of the Squire of Dames, see Appendix, "The Plan and Conduct of Book Three," p. 328.

lvii-lx. See note to canto 2. 48.

lvii. 5. On Satyrane's laughter see Osgood's note on 1. 6. 20 ff., Book I, p. 245.

lviii. 4. WARTON (1. 179-180). "many a jane." So Chaucer (*Rime of Sir Topas* 3242):

> Of Bruges were his hosin brown,
> His robe was of Chekelatoun,
> That cost many a jane.

Skinner informs us that jane is "a coin of Genoa," and Speght, in his Glossary to Chaucer, interprets jane "half-pence of Janua" (Genoa), or "galy half-pence." Chaucer sometimes uses it as a coin of little value, as (*Cl. of Oxenford's Tale* 2020) "Dear enough a jane." And in other places. Stow (*Survey of London* 97, ed. 1599) has given us an account of these "galy half-pence" at large: "In this lane (Minchin) dwelled divers strangers, born of Genoa, and those partes; these were commonly called gallie men, as men that came up in the gallies, who brought up wines and other merchandizes, which they landed in Thames-strete, at a place called galley-key: they had a certaine coyne of silver amongst themselves, which were half-pence of Genoa, and were called galley half-pence. These half-pence were forbidden in the thirteenth year of Henry IV, and again by parliament in the third of Henry V, by the name of half-pence of Genoa, forbidden to passe as unlawfull payment amongst the English subjects. Notwithstanding, in my youth, I have seen them passe currant."

lxi. 5-9. CHURCH. In stanza 36 Sir Satyrane leads the beast by Florimel's girdle, and upon sight of the giantess lets go the string, stanza 38. Afterwards the beast returns to the witch with the girdle. And yet Sir Satyrane—though we are not told by what means—is said to be in possession of the same girdle in 4. 2. 25. [Cf. also 3. 8. 49.]

CANTO VIII

i. 3. UPTON. "How causeless." How without any just cause. "Of her own accord," for she was in pursuit of Marinell. Cf. 1. 15 and 6. 54. [EDITOR. Is not "causelesse of her own accord" all one phrase, meaning "through no blame of her own act"?]

iii-iv. WARTON (2. 166-7). This incident is like a passage in the *Seven Champions* (1. 16). St. George finding, by the light of the moon, the chain which Sabra used to wear about her neck, besmeared with blood, supposes her to have been ravished and slain by the giant of the enchanted tower. "O discontented sight, said he, here is the chain besmeared in blood, which, at our first acquaintance, I gave her in a stately maske."

TODD. Probably both incidents are indebted to the adventures of Pyramus and Thisbe in Ovid [*Met.* 4. 1-166].

iv. 5. TODD. "the maisters of her art." The witches in Macbeth [4. 1. 63] thus denominate their spirits "masters."

v. WARTON (2. 123). Pope observes that our author drew the idea of his false Florimel from that passage in the *Iliad* (5. 449-454) where Apollo raises a phantom in the shape of Aeneas, and from the fictitious Turnus of Virgil (*Aen.* 10. 637). But he probably borrowed it more immediately from romance, in which magicians are frequently feigned to dress up some wicked spirit with a counterfeit similitude, to facilitate their purposes of deception. Thus, in the *Seven Champions* (28), "The magician caused by his art, a spirit in the likeness of a lady, of a marvellous and fair beauty, to look through an iron grate, who seemed to lean her faire face upon her white hand very pensively, and distilled from her crystal eyes great abundance of tears," etc.

vii. 7. UPTON. "Yet golden wire was not so yellow thryse." That is, was not a third part so yellow. . . . This phantom is decked out with pretty imagination, and may be compared with the visionary shade mentioned above, 1. 1. 45.

xi-xiii. DODGE (*PMLA* 12. 201). Cf. the winning of Doralice by Mandricardo, *Orl. Fur.* 14. 38 ff.

xi. 2. UPTON. He calls her "idole," which is Homer's expression for the like phantom deck'd out by Apollo, *Il.* 5. 449: ["But Apollo of the silver bow made a wraith (εἴδωλον) like unto Aineias' self, and in such armor as his."]

Virgil (*Aen.* 10. 643) translates εἴδωλον, "imago."

8. For OSGOOD'S comment on the character see Book II, note on 3. 20 ff., pp. 210-1.

xiv. 2. UPTON. This Milton has borrowed (*P. L.* 4. 337):

> Nor gentle purpose, nor endearing smiles
> Wanted, nor youthful dalliance.

4. CHURCH. Cf. *P. L.* 3. 93: "Man will hearken to his glozing lies."

xv. DODGE (*PMLA* 12. 201). Spenser may have had in mind *Orl. Fur.* 1. 77-81; 2. 3. False Florimel's apparent dismay is like Angelica's.

3. TODD. Sir Ferraugh; see 4. 2. 4.

4-5. UPTON. He very plainly translates Virgil, *Aen.* 8. 596: "Quadrupedante putrem sonitu quatit ungula campum."

xvi. 4. UPTON. "for excheat." As an escheat; as his right who was lord of the manor and true owner of all strayed fair ladies.

xviii. 5-6. UPTON. What Braggadochio here propounds is according to the laws of fair tilting. Cf. Ariosto, *Orl. Fur.* 23. 82:

> Già l'un da l' altro è dipartito lunge,
> Quanto sarebbe un mezzo tratto d'arco.

xx. 6. UPTON. "This cruell queen avengeresse" is called by various names: Nemesis, Adrastea, Rhamnusia, Fortuna, etc. See Ovid, *Tristia* 5. 8. 9: "ultrix Rhamnusia," and Claudian, *de Bello Gothico* 631-2:

> Sed dea, quae nimiis obstat Rhamnusia votis,
> Ingemuit flexitque rotam.

9. CHURCH. "waves of weary wretchednesse." So Chaucer, p. 521 [520, ed. Urry, *a Lamentation of Mary Magdalene* 1. 1]: "Plongid in the wave of mortal distresse."

xxi ff. UPTON. Compare this old fisher [esp. 23. 4-5] with the old hermit in Ariosto, *Orl. Fur.* 8. 31:

> [Quella rara bellezza il cor gli accese,
> E gli scaldò le frigide medolle.]

xxiii. 2. TODD. Cf. Pulci, *Morg. Magg.* 24. 89:

> L'uno è l'altro, à vederle, mi pare,
> Qualche corpo fantastico incantato.

xxvii-xxviii. UPTON. This apostrophe to the knights of Fairy land, and calling on them by name, to assist the distressed Florimel, seems imitated from Ariosto, who twice uses the same kind of apostrophe; viz. where Angelica is going to be devoured by a monster (*Orl. Fur.* 8. 68), and where Ruggiero is flung into prison (45. 21).

'Tis very usual for Spenser by way of surprise or suspence, to cite names of heroes and knights, which he intends to bring you better acquainted with hereafter. Sir Satyrane we know; Sir Calidore, the knight of Courtesy, we shall better know hereafter. But who is Sir Peridure? Certainly not the Peredure mentioned in 2. 10. 44, for he was a British king:—compare Jeff. of Monmouth 3. 18. But the Peredure mentioned by Jeff. of Monmouth 9. 12, one of Prince Arthur's worthies, and knight of the round table; and perhaps intended by our poet to perform some notable adventure in Fairy land.

xxx ff. H. M. BELDEN (*MLN* 44. 527-8). The rôle of Proteus in Book 3 of *The Faerie Queene* is somewhat disconcerting. In canto 4 he is the somewhat benevolent elderly adviser of Marinell's mother, and in canto 8 (stanzas 29-36) he rescues Florimell from the assault of the old fisherman. Then suddenly he becomes himself the persecutor of Florimell's chastity, and when she repulses his advances shuts her up in his dungeon (stanzas 38-41), where she remains until (4. 12) Marinell, during the marriage feast of the Thames and the Medway in Proteus' hall, overhears her lamentations and her avowal of undying love and is

thereby converted from his insensibility, and so she is joined at last to her first and only love.

It has already been pointed out [by Koeppel; see Appendix, "The Origin of Britomart."] that Ariosto, immediately after that story of Angelica and the *mago* which was supposed by Upton to have afforded Spenser the hint for the scene of Florimell and the fisherman (*Orl. Fur.* 8. 44 ff.; *F. Q.* 3. 8. 20 ff.), begins the story of the Irish orc with an account of Proteus' amour with the princess of Ebuda. Altho Proteus has nothing directly to do with Angelica, it is perhaps conceivable that Spenser was prompted by the mere juxtaposition of the two stories in Ariosto to make Proteus the last in the series of Florimell's persecutors. But the part played by Proteus and his house in Euripides [*Helen*] is a good deal closer to Spenser's story.

Zeus, Helen tells, when he learned that Paris was coming to claim the reward promised him by Aphrodite, had Hermes carry her away to Egypt, Proteus' realm,

> Of all men holding him [Proteus] most continent,
> That I might keep me pure for Menelaus. (Tr. Way.)

After the death of Proteus, however, his son and successor wooes Helen, and when he finds her faithful to her husband's memory brings a tyrant's pressure to bear upon her, as Proteus does upon Florimell. The rescue of Helen by Menelaus constitutes the plot of the play. Thus Proteus and his son play successively the parts played in Spenser by Proteus alone.

Like the bee in Swift's apologue, Spenser gathered his matter wherever he found it; his honey is compounded of many simples. Professor Mackail has declared that "even for traces of any influence on him [Spenser] from Homer, from the Greek lyrists, or from the Attic tragedians we may search through him in vain." In view of the Homeric influences in Book 2 pointed out by Miss Winstanley, and perhaps of the item suggested here, this seems to be too sweeping a statement. [But see BUSH in Appendix VII to Book II, pp. 435-6.]

LOTSPEICH. There is no satisfactory explanation in the traditional character of Proteus for his behavior toward Florimell. . . . He [Spenser] may have found a hint in Boccaccio's statement (7. 9) that the many shapes assumed by Proteus indicate passions: "Formas vero, quas eum sumere consuetum aiunt, et abicere, eas existimo *passiones*, quibus anguntur homines eius rei similitudinem gerentes, cui possunt merito similari." [Cf. WARTON on 39-41.]

xxx. 1-4. JORTIN. Cf. Virgil, *Georgics* 4. 394:

> Quippe ita Neptuno visum est: inmania cujus
> Armenta, et turpis pascit sub gurgite phocas.

E. KOEPPEL (see Appendix, p. 333) finds these lines a free translation of *Orl. Fur.* 8. 54.

xxxii. 3. TODD. In modern times this expression seems rather ludicrous. But it was the usual language in which the fair weepers were described when Spenser wrote. Thus in B. Young's translation of Boccace's *Amorous Fiammetta* (1587) 1. 83 b: "With trembling hands shee wyped my face all blubbered with teares, with speaking these words: 'Young Lady, and my deerest Mistresse,' etc." Again,

in *The Lamentation of Troy for the death of Hector* (1594), sign. A 4, the weeping Muses are described with "blubbered cheeks."

xxxiii. 3-9. UPTON. Cf. Valerius Flaccus 8. 32:

> Ecce autem pavidae virgo de more columbae,
> Quae super ingenti circumdata praepetis umbra
> In quemcunque tremens hominem cadit: haud secus illa
> Icta tremore gravi, etc.

A. A. JACK (*Chaucer and Spenser*, p. 347). Spenser does not often drag in a simile that is not suggested by the flow of imagination started by the context. These lapses are occasional only, so consonant is the poem. However, to mention one, when Florimell has been attacked by the boatman and then is assailed by Proteus, it is a mere turning aside to speak, as carefully as Spenser does, of the bird that, seeking cover from the hawk, falls a prey to the "hungry spaniels."

xxxvii. UPTON. The bowres, secret chambers, or habitations of the sea-gods are in the bottom of the seas; and of river-gods, in the bottom of rivers. See Homer, *Il.* 18. 36; Virgil, *Georgics* 4. 321. But we have a description of Proteus's cave in *Georgics* 4. 418, not "in the bottom of the maine," but on the sea-coast, under a rock:

> That with an angry working of the wave
> Therein is eaten out a hollow cave —
>
> Est specus ingens, exesi latere in montis.

Panope, here mentioned as a servant of Proteus to keep his cave clean, is a Nereid in Virgil and Hesiod. The poet chose this name, perhaps, for the sake of its etymology—viz., πᾶν and ὄπτω—which though it might in Hesiod have an allusion to the transparency of the water, yet in Spenser it may allude to her carefully looking into everything, and taking care of everything, for our poet has a mythology of his own.

LOTSPEICH. Spenser's use of her [Panope] is quite independent, but he had precedent for doing what he liked with a sea-nymph in Lucian, *Dial. of the Sea-Gods* 5. Florimell, alone in the house of Proteus, needed a duenna; naturally Proteus, unmarried, had a housekeeper; it was logical that the person who filled both offices should be an "old nymph, hight Panope."

EDITOR. Cf. note to 4. 43.

xxxix-xli. WARTON (2. 167). The use which the poet here makes of Proteus's power of changing his shape is artful enough, having a novelty founded on propriety.

xlii. UPTON. We see now Florimell in prison and tempted by her keeper. 'Tis said that the Queen of Scots, when flung into prison and committed to the care of the Earl of Shrewsbury, was hardly dealt with by him, because she hearkened not to his solicitations. If Florimel is a type of that persecuted queen, the application of many circumstances in her story is very obvious.

6-9. UPTON. The poet turns from his subject and apostrophises the lady.

Thus Virgil [*Aen.* 9. 446-7] breaks off, in rapture of the friendship of Nisus and Euryalus:

Si quid mea carmina possunt,
Nulla dies unquam memori vos eximet aevo.

So likewise Ariosto (*Orl. Fur.* 29. 26-7), in no less admiration of the chastity and martyrdom of Isabella, breaks out into a most elegant apostrophe.

The poet intends, by leaving Florimel in this woful state, to keep the reader's mind in pity and suspense. 'Tis no unusual thing for him thus to break off the thread of his story, and in this he imitates the romance writers, particularly Boyardo and Ariosto, who leave you often in the midst of a tale, when least you suspect them, and return to their tale again in as abrupt a manner. He returns to Sir Satyrane, whom he left, 3. 7. 61, and he reassumes the story of Florimel, 4. 11. 1.

li. 8. UPTON. Cf. Virgil, *Aen.* 11. 182-3:

Aurora interea miseris mortalibus almam
Extulerit lucem referens opera atque labores.

This verse Spenser had in view: "referens," "bringing back again"; and because "referre" signifies both "to bring back" and "to relate," he takes the liberty, which jingling rhyme must sometimes excuse, of using "relate" for "to bring back again."

lii. 5-9. A. H. GILBERT (*PMLA* 34. 231). Cf. the method of *Orl. Fur.* 4. 72. 7-8 and 5. 4. 4-8.

Incominciò con umil voce a dire
Quel ch' io vo' all' altro canto differire.

Io lasciai ch' ella render le cagioni
S' apparecchiava di sua sorte fella
Al Paladin che le fu buono amico:
Or, seguendo l'istoria, così dico.

CANTO IX

DODGE (*PMLA* 12. 201). Canto 9, in which Britomart comes to the castle of Malbecco is a reminiscence of *Orl. Fur.* 32. 64 ff., in which Bradamante comes to the Rocca di Tristano. Malbecco's jealousy is like that of Clodione (32. 83-94). The bad weather which forces Britomart to shelter is like that which Bradamante experiences (32. 63); both arrive at nightfall. Britomart jousting with Paridell for entrance to the shed is like Bradamante jousting for entrance to the castle (32. 69-77). The revelation of Britomart is after that of Bradamante (32. 79-80). As Bradamante is entertained by pictures of the future wars in Italy, so Britomart is entertained by the story of "Troian Brute" told by Paridell.

A. A. JACK (*Chaucer and Spenser*, p. 213). What of allegorical moral there is here, is chiefly moral by contrast — a piece of satyr insouciance, woodland moral let us say, Spenser's consciousness of the animal basis in man, a consciousness that gives feet to his idealities. Later, in the opening of canto 11, the poet inveighs against jealousy, idly enough one thinks, as it was beyond human

nature that Malbecco should not be jealous. Malbecco's state of watchful fear in the end of canto 10 is, however, matchlessly given in a passage typical of Spenser's use of the picturesque of situation. The thing is done, unforgettably done, by the wide imagining of the case, not by an accumulation of special felicities as in the Bower of Bliss.

The plainness of speech employed in these episodes, not to say the episodes themselves, are doubtless proof of the artificiality of Spenser's moral gentleness. But they are useful in this Book. Both give virility and life-likeness in places where one was wearying of romance, and both, by contrast, serve to emphasise the virtue which is celebrated in the story of Britomart. With all this we may compare the contrasting use made of the false Florimell. You cannot by imitation, however exact, make a real Florimell, for Chastity comes from within.

M. Y. Hughes (*PMLA* 41. 560). No one need read either Spenser or Burton to know that old men are likely to be jealous with cause of young wives, but no one can read Burton's analysis of the causes and circumstances that produce jealousy and then read Spenser's story of the rape of Malbecco's young bride, Hellenore, by Sir Paridel, without realizing that Spenser was embodying in that situation and in the character of Malbecco a group of ideas to which the prestige of convention had been given by a host of casuists and physicians as well as by story-tellers and playwrights. Paridell, the "learned lover," takes advantage of the opportunity of idleness, of "the allurements of time, place, persons," and of Malbecco's "impotence" and his "bad usage" of Hellenore. Malbecco himself is an epitome of the husband destined to the "furious perturbation" of jealousy.

Emile Legouis (*Spenser*, French edition, pp. 292-3) observes that in the character of the jealous, duped, and miserly Malbecco, Spenser falls back upon the coarse and cruel spirit of the fabliau, creating a character that is devoid of humanity, and to whom we are therefore indifferent. In this respect Spenser contrasts ill with Chaucer, who in the character of January ("The Merchant's Tale") depicts an old man, equally jealous and equally deceived by his young wife, but who nevertheless commands our pity.

[See Appendix, "The Italian Romances," p. 372.]

i-ii. Upton. This introduction seems translated from the *Orlando Furioso* 22. 1 and 28. 1.

Dodge (*PMLA* 12. 189). By the way of cautionary preface to his twenty-eighth canto—that which Harington first translated—Ariosto writes:

> Donne, e voi che le donne avete in pregio,
> Per Dio, non date a questa istoria orecchia,
> A questa che l'ostier dire in dispregio
> E in vostra infamia e biasmo s'apparecchia:
> Ben che ne macchia vi può dar nè fregio
> Lingua sì vile, e sia l'usanza vecchia
> Che'l volgare ignorante ognun riprenda,
> E parli più di quel che meno intenda.
>
> Lasciate questo Canto; che senza esso
> Può star l'istoria, e non sarà men chiara.
> Mettendolo Turpino, anch' io l'ho messo,
> Non per malivolenzia nè per gara.

Ch' io v'ami, oltre mia lingua che l'ha espresso,
Che mai non fu di celebrarvi avara,
N'ho fatto mille prove; e v'ho dimostro
Ch' io son, nè potrei esser se non vostro.

An apology was, without question, desirable, and Ariosto makes it in the tone of playful deprecation which he can assume so well.

When Spenser came to write of Paridell and Hellenore, he seems to have thought the opportunity a good one to imitate Ariosto's apology. His own story was relatively sober, and unquestionably, had not Ariosto set the precedent, he himself would never have thought of apologizing for it; indeed, he might seem to be going somewhat out of his way to do so. Adopting the suggestion, however, he sets his own unmistakable stamp upon the stanzas. They are utterly different in tone from Ariosto's.

i. See note to 1. 49.

ii. 2-3. UPTON. 'Tis a maxim in the schools that things are knowable by their contraries: "eadem est scientia contrariorum."

Whether Spenser had Chaucer before him or Berni, I leave to the reader; the sentiment and expressions agree. *Troilus and Cressida* 1. 637-644:

By his contrarie' is every thing declared.

For how might ever sweetnesse have be know
To him that never tasted bitternesse?
No man wot what gladnesse is, I trow,
That never was in sorrow' or some distress:
Eke white by blacke, by shame eke worthiness,
Each set by other, more for other seemeth,
As men may seem; and so the wise it deemeth.

Orl. Inn. 36. 3:

Provasi appresso per filosofia,
Che quando due contrari sono accosto,
La lor natura e la lor gagliardia
Più si conosce, che stando discosto:
Intender non protrassi ben, che sia
Bianco color, se'l nero non gli è opposto,
Il foco, e l'acqua, e' piaceri, e le pene,
E per dirlo in un tratto, il male e'l bene.

iii. 1-4. See GILBERT'S note to 8. 52. 5-9.

1. WARTON (1. 181). Chaucer often applies this introductory form in the *Canterbury Tales*. Thus, too, the old poem of *Sir Bevis of Southampton* begins:

Listen, lordinges, and hold you still;
Of doutie men tell you I will.

And Robert [Mannyng of] Brunne in the same manner begins the prologue to his *Chronicle:*

Lordinges, that be now here,
If you will listen and lere,
All the story of Inglande.

This address to the "lordinges," requesting their silence and attention, is a manifest indication that these antient pieces were originally sung to the harp, or recited before grand assemblies, upon solemn occasions.

UPTON cites Chaucer, *Prologue* [721, 788, 828]; *Sir Thopas* 1; Sidney, *Astrophel and Stella* 37.

EDITOR. This conventional opening was frequently used in popular songs and ballads.

5. TODD. A "cancred carle" is a northern expression, and means an ill-natured man. There is a familiar ballad in Scotland, commencing with "My daddy is a cancred carle."

iv. 3. TODD. The poet seems to have had in his mind the character of the churlish Nabal, 1 Samuel 25. 3, 8, 9.

EDITOR. Like Nabal, Malbecco is an overreaching skinflint, joined to a pretty wife, but it is highly fanciful to assign so stock a character to a particular source.

8. UPTON. "to play emongst her peares." "Inter aequales ludere," *παίζειν*; an obscene image learnedly expressed. Cf. Horace (*Odes* 4. 13. 4): "Ludisque et bibis improba."

v. 5. See MCMANAWAY'S note in Book II, canto 4, st. 4.

vi. 1. UPTON. His name is derived from "male" and "becco," a cuckold or wittal; "becco" signifies likewise a buck-goat, to which perhaps he alludes below, canto 10, stanza 47. . . . Her name is derived from "Helena," and both were unfitly yok'd in one teeme. Cf. Horace, *Odes* 1. 33:

Sic visum Veneri; cui placet impares
Formas atque animos sub juga aenea
Saevo mittere cum joco.

TODD. Spenser's Malbecco is pointedly alluded to by Niccols in his *Cuckow* (1607), p. 46:

The old Malbeccoes of our age,
Who justly beare cornuted Vulcans badge.

W. F. DE MOSS (*MP* 16. 259, note 3) cites "hecco" meaning a "cornuto" or cuckold in Marston's *Malcontent* 1. 1. 118-120. Cf. also Massinger's *Bondman* 2. 3. 72-4.

vii. JORTIN. Cf. Ovid, *Amores* 3. 4. 19:

Centum fronte oculos, centum cervice gerebat
Argus: et hos unus saepe fefellit Amor.

Horace, *Carmina* 3. 16:

Inclusam Danaën turris aënea,
Robustaeque fores, et vigilum canum
Tristes excubiae munierant satis, etc.

x. 2. UPTON. Cf. Matthew 24. 43: Ὁ *οἰκοδεσπότης*; "If the good man of the house had known," etc.

xi ff. JORTIN. This seems to be copied from a like story in Statius (*Theb.* 1. 406):

liquentia nimbis
Ora comasque gerens, subit uno tegmine, cujus
Fusus humo gelida, partem prior hospes habebat, etc.

EDITOR. The episode is as follows: Polynices goes to Argos to solicit the aid of Adrastus against his usurping brother, Eteocles. He is overtaken by a heavy storm and, fatigued, lies down at the gate of Adrastus. Tydeus, fleeing from the vengeance of Caledon, arrives at the same place. Discord causes them to quarrel and will not allow them to share a common shelter under one roof. They fight to the point of exhaustion. Aged Adrastus then comes forth, reconciles them, and entertains them hospitably. Indebtedness seems probable.

UPTON. If the reader takes any pleasure in seeing how one poet imitates, or rivals, another, he may have an agreeable task in comparing this episode, where this faire company—Satyrane, Paridell, Britomart, and the Squire of Dames—are excluded in a tempestuous night from old Malbecco's castle, with a like disaster in Ariosto (*Orl. Fur.* 32. 65), where Bradamante—whom Britomart in many circumstances resembles—arriving at the castle of Sir Tristan—"Che si chiama la rocca di Tristano"—battles it with three knights, and afterwards discovers her sex. Let the reader likewise compare old Lydgate's *Canterbury Tale,* "As the Stage of Thebes writ the manner how," where Polemite and Tideus arrive at the porch of the palace of K. Adrastus in a stormy night. . . . Is it worth the while to mention here that silly romance, *The Historie of Prince Arthur and his Knights of the Round Table* (2. 1. 65), which has the same kind of adventure? "How Sir Tristram and Sir Dinadan came to a lodging where they must just with two knights."

xi. 5. Cf. *Sh. Cal.* March 5, *Ruines of Time* 405, *F. Q.* 4. 8. 26. 5, Lyndsay, *Testament of the Papyngo* 356: "And leist aganis the bitter blast," and Henryson, *Testament of Cresseid* 19:

and blastis bitterly
Fra Pole Artick came quhisling loud and schill.

—Note supplied by Louella Garner.

xv. UPTON. The character here given of the boistrous Paridel agrees with what history informs us of the Earl of Westmoreland, whom Paridel, in the historical allusion, represents. He is compared to a wind shut up in the caverns of of the earth, and bursting forth, when it finds vent, with noise and earthquakes. The image in Milton is not unlike, where Satan, after Abdiel's encounter, recoils back [*P. L.* 6. 196-8],

as if on earth
Winds under ground, or water, forcing way,
Sidelong had pushed a mountain from his seat
Half sunk with all his pines.

HEISE. Cf. *Ger. Lib.* 4. 18:

Come sonanti e torbide procelle
Che vengan fuor delle natie lor grotte

Ad oscurar il cielo, a portar guerra
Ai gran regni del mare e della terra.

Cf. also 9. 22. Tasso was probably influenced by *Met.* 15. 298.

H. H. BLANCHARD (*SP* 22. 210-1). In like manner does the assembly of Satan issue forth [*Ger. Lib.* 4. 18 quoted].

Here it will be seen that (1) the wind rushing from a cave, (2) affecting the sea, (3) the land, and (4) overcasting the sky, are parallel elements.

There are two other elements in Spenser's simile, however, which do not appear in the one from the *Gerusalemme:* (1) The wind has been restrained within the earth, (2) It makes the earth tremble until it is released. There are two similes in the *Rinaldo* which may have suggested these (10. 43):

Ma già l'atra spelonca Eolo disserra;
Scioglie i venti, gl' instiga, e fuor gli caccia;
Vago ognun di costor d'orribil guerra,
Primo essere all' uscir ratto procaccia:
Trema al furor tremendo, e par la terra
Che d' immobile omai mobil si faccia.

(12. 56):

Par ch' intorno il terren tutto si scuota,
Come avvien se i vapor secchi, e rivolti
In venti, stanno a forza entro sepolti.

2-9. K. WAIBEL (*Engl. St.* 58. 362). Cf. Fletcher, *P. I.* 6. 15:

So have I seen the earth strong windes detaining
In prison close; they scorning to be under
Her dull subjection, and her power disdaining
With horrid struglings tear their bonds in sunder:
Mean while the wounded earth, that forc'd their stay,
With terrour reels, the hils runne farre away;
And frighted world fears hell breaks out upon the day.

9. DRYDEN (MS. note in his *1679*). An anticlimax.

xvi. 3. UPTON. Cf. Berni, *Orl. Inn.* [43. 56]: "E commincia à ferir con tanta fretta."

xix. 5-6. JORTIN. I should think they dissembled what they did see, or what they would not see.

CHURCH. To "dissemble" is to pretend that not to be which is indeed (so he uses the word in 3. 1. 50) and our poet had spoken properly if he had said "they dissembled what they did see." But "to dissemble" signifies also to take no notice of. And I should suppose that Spenser here uses it in this latter sense, which is equally proper. What they did not see was Malbecco's hospitality; that they dissembled, or took no notice of, but "welcomed themselves." That is, they behaved with the same ease and cheerfulness as if they had been welcome.

xx. 4-6. WARTON (1. 182). So Chaucer (*Rom. of the Rose* 1020-1):

Her tresses yellow, and long straughten,
Unto hir heeles downe they raughten.

And in the same poem (1218):

Her haire downe to her heeles went.

Our author again expresses himself in the same manner, speaking of a robe (*F. Q.* 5. 5. 2). Also 4. 1. 13.

6-9. UPTON. Cf. Ovid, *Met.* 14. 767-9:

talisque adparuit illi,
Qualis ubi oppositas nitidissima solis imago
Evicit nubes, nullaque obstante reluxit.

This simile in Ovid is so very picturesque and pleasing that it is no wonder to find it imitated. Tasso (*Ger. Lib.* 4. 29) had it in view describing Armida who hid, or vainly strove to hide, her golden locks under a veil. The discovery of Britomartis is exactly the same with the discovery of Brandamante (*Orl. Fur.* 32. 80), who taking off her helmet let her golden locks fall loosely on her shoulders, and plainly showed both by her hair and by her beauteous face that she was a virgin knight:

O come suol fuor de la nube il sole
Scoprir la faccia limpida e serena;
Così l' elmo levandosi dal viso
Mostrò la donna aprirsi il paradiso.

Compare the simile in 3. 1. 43.

HEISE adds *Rin.* 11. 65; and *Met.* 5. 570.

PAULINE HENLEY (*Spenser in Ireland*, p. 122). Hills figure largely in the Fianna [native militia] lore, and owing to their association with the mountains, the corps came to have frequent and usually friendly relations with the fairies that dwelt in their mansions within the hollow hills. These were not the tiny creatures of English popular belief, but the people of the goddess Dana (Tuatha De Danaan), former possessors of the soil of Ireland. Being vanquished by the people of Milidh, and disdaining to live in subjection, they retired under ground. At times they come out to seek mortal lovers, or mortal help in emergencies, as in the case of Bebhionn (Vivion) who, betrothed against her will, fled to Finn for protection when he was in the neighbourhood of the Ballyhoura Hills. Having been kindly received, " she doffed her polished gilded helmet all bejewelled, and in seven score tresses let down her fair curly golden hair, at the wealth of which, when it was loosened, all stood amazed." Had Spenser this picture in mind in painting the great amazement of the onlookers when the unarming of Britomart released her wonderful red-gold hair and proved her a woman? [EDITOR. Spenser may have had Bebhionn in mind, but could he have failed to recall, as well, the familiar discovery of Bradamante?]

K. WAIBEL (*Engl. St.* 58. 361). Cf. Fletcher, *P. I.* 12. 85.

xxi. CORY (p. 161). When Britomart doffs her helm in the midst of that ogling company, the contrasting effect is magical. The reader will remember that the earlier portrait of her, also in contrast, as she threatened the lovely but unchaste Malecasta, was very swiftly and briefly done. It was most happily planned to refrain from revealing her full beauty in an elaborate description until she sits

down in this larger and lewder company: with the half-barbarous Sir Satyrane, with a rake, a wanton wife, and a miser.

xxii. SAWTELLE. Bellona, the Roman goddess of war, is identified by Spenser with Pallas [Minerva] . . . This we know from a note by E. K. explaining *Shep. Cal.* Oct. 114 . . . This identification is preserved further in *F. Q.* 3. 9. 22, where Bellona [*1590*; Minerva, *1596*] is represented as having engaged in the slaughter of the giants, and as having killed Enceladus with her own spear. Compare with this Apollodorus 1. 6. 1, where Minerva is said, not to have killed Enceladus with her spear, but to have thrown the island of Sicily upon him in his flight. There is a further discrepancy in the statement that this occurred upon Haemus, which had been heaped high by him. Spenser is evidently thinking of the contest which Typhon waged with Jupiter on Haemus, a description of which, in Apollodorus 1. 6. 1, 2, 3, 4, follows immediately upon the story of the war with the giants. In *F. Q.* 7. 6. 3, however, the character of Bellona is represented as quite different from that of Pallas, who does not delight in war for its own sake; while Bellona, like the Greek Enyo, revels in the spirit of battle, and arouses enthusiasm in armies. See *Aen.* 8. 703.

LOTSPEICH. This allusion . . . is paralleled in Euripides, *Ion* 209 f., "Dost thou then perceive her who brandishes her Gorgonian shield against Enceladus?" . . . The description of Enceladus as breathing fire, "like to a furnace redd," may be a reminiscence of *Aen.* 3. 578-580. There is no authority for the mention of Haemus in connection with this myth. Spenser may be thinking of Natalis Comes, 6. 22, who mentions Haemus in connection with Jove's fight with another giant, Typhoeus. [See Textual Notes.]

xxvii. 8. UPTON. Cf. Lucretius [1. 36]: "Pascit amore oculos [avidos]."

EDITOR. Upton has confused 1.36 with 2. 419. Munro in his note on 1. 36 remarks that Spenser "is full of imitations such as this." He quotes 6. 2. 39. 3, and says that "pascere oculos" is a common phrase, citing instances from Tacitus, Plautus, Terence, and Martial. For other instances in Spenser see *Concordance* under "feed," "fed." See Upton's note on 2. 12. 63.

xxviii. 2. UPTON. "With speaking lookes." Cf. Tibullus 2. 6. 25: "Nec lacrymis oculos digna est foedare loquaces." And Ovid, *Amores* 2. 5. 17: "Non oculi tacuere tui."

xxix. UPTON. The Earl of Westmoreland's noted character for making love to all women, is strongly drawn in the stanza. . . . Spenser has followed common report and history in this his Sir Paridel throughout.

1-5. WARTON (1. 150-1). Which seem to resemble these of Chaucer. He is speaking of Cupid (*Rom. of the Rose* 1723-29):

> He took an arrow full sharpely whet, . . .
> And shot at me so wonder smert,
> That through mine eye unto mine hert
> The takell smote, and deep it went.

The thought of the heart being wounded through the eye occurs again in Chaucer (*ibid.* 1778). Thus also Palamon speaks, after he had seen Emely (*Knight's Tale*

1098). The thought likewise occurs again, in our poet's second *Hymne in Honour of Beautie* [70-1], and in the first Hymn on the same subject 120-6.

[Such a commonplace in amatory verse is hardly to be traced to any specific source.]

xxx-xxxi. UPTON. These verses hint at, but not describe with exactness, the sport which the ancients had to guess at their mistress's love, called "cottabus." Paridel behaves to Hellenore just as his ancester Paris did to Helena, and makes love in the same manner. See Ovid, *Her. Epist.* 17. 75-90:

Illa quoque adposita quae nunc facis, improbe, mensa,
Quamvis experiar dissimulare, noto.
Cum modo me spectas oculis, lascive, protervis,
Quos vix instantes lumina nostra ferunt.
Et modo suspiras, modo pocula proxima nobis
Sumis; quaque bibi, tu quoque parte bibis.
A! quoties digitis, quoties ego tecta notavi
Signa supercilio pene loquente dari! . . .
Orbe quoque in mensae legi sub nomine nostro,
Quod deducta mero litera fecit, "Amo."

"A sacrament prophane in mistery of wine" is thus to be explained: wine being used in a sacred ceremony, as an outward sign or symbol containing a divine mystery, Sir Paridel here abuses wine prophanely, as a sign or symbol of his unlawful love. Cf. Ovid, *Amores* 2. 5. 17.

xxxi. 8-9. WARTON (1. 183). A proverb from Chaucer [ed. Urry (1721), p. 128, Doctor of Phisike's Prologue 1510]:

That cursed Chanon put in his hode an ape.

Again (Host's words, *Ship.* 2948 [Prioress' Prolog 1630]):

The Monke put in the marchants [mannes] hode an ape.

UPTON. Every one that has re[a]d Chaucer knows that this phrase is borrowed from him, but whence came the proverb? That every one does not know. Fools used formerly to carry apes on their shoulders, and "to put the ape upon a man" was a phrase equivalent to make a fool of him.

SKEAT comments as follows (*Works of Chaucer* 5. 174): "We should now say, he made him look like an ape. The contents of the hood would be, properly, the man's head and face; but neighbours seemed to see peeping from it an ape rather than a man. It is a way of saying that he made a dupe of him. In *The Milleres Tale* (A 3389) a girl is said to have made her lover an ape, i. e. a dupe; an expression which recurs in *The Chanones Yemannes Tale*, G 1313."

xxxii. 9. UPTON. "of al well eide." From Virgil, *Aen.* 2. 1: "[omnes] intentique ora tenebant."

xxxiv-xxxvi. LOTSPEICH observes that Spenser would have found the Paris myth fully developed in Boccaccio, 6. 22, and Natalis Comes, 6. 23, the latter remarking that "Nature made him noble, but a little time joined him with lust."

xxxv. 5-9. UPTON. 'Tis well known from Homer that the Trojan ladies beheld the battles from the towers of Troy, and 'tis as well known from Homer that Scamander and Xanthus are only different names for the same river. The two famous rivers of Troy were Scamander and Simois, so that it might probably be owing to some blotted copy that Xanthus in the last verse in the stanza is printed instead of Simois. [EDITOR. Upton's supposition seems fantastic. The poet's memory may have slipped, but it is more likely that he changes the name of the river to avoid repetition.]

xxxvi. SAWTELLE. It was said that Paris had a son, Corythus, by Oenone (Tzetzes, *Lycophron*), and Spenser skilfully calls him Parius, and makes him the progenitor of Paridell.

xxxvii. 1. UPTON. Among all the names by which Paros was called, I cannot find that Nausa was ever one of them.

xxxix. 9. TODD. A beautiful paraphrase of Psalm 90. 5-6: "In the morning they are like grass which groweth up. In the morning it flourisheth and groweth up; in the evening it is cut down and withereth."

xl. UPTON. "To turne your course." "Cursum relegere"; "Cursus relectos iterare." [Cf. *Aen.* 3. 690.]

xli-xliii. HARPER. Stanzas 41-3 of this canto give an account of the adventures of Aeneas. They include details not to be found in Geoffrey, and apparently are not based on the brief lines in the *Historia* 1, 3, though perhaps suggested by them.

M. Y. HUGHES (*Virgil and Spenser*, pp. 335-8). In the *Aeneid* these facts about Alba and the foundation of Rome have no part in the central story, but they do creep into it in fragmentary prophecies which might have furnished Spenser with all the facts that he mentions and which may easily have suggested to him his allusive, almost apocalyptic language. Three such prophecies are outstanding: the reference in the invocation to the Latin race (*Aen.* 1. 7), Anchises' review of the future of Rome (6. 752 ff.), and the table of Roman history wrought upon Aeneas' shield by Vulcan (8. 628 ff.). There is a rough resemblance between the final stanza in Paridel's story and Jove's pledge to Venus of the coming glory of Rome (1. 267-277). . . .

His omission of the Dido episode may have been due to the allegorical interpretation of the *Aeneid* which represented Dido as a mere Circe, set to tempt Aeneas from his heaven-appointed way; but it was probably due to his desire to relate the legend of Rome's Trojan origin to the tradition that the Trojan Brutus established the British kingdom. In the later Middle Ages Dido was the saint of Cupid which Chaucer made her in the *Legend of Good Women* . . . but the historical and moral predilections of the Renaissance were drawn into sympathy with Aeneas. Caxton's *Eneydos* is a link between the two points of view. It falls into two parts, the first of which contains all the important medieval embroideries upon the Dido story, while the second is a prodigious account of Aeneas' struggle for the possession of Italy. . . . Instead of leaving the story where Virgil did, the *Eneydos* added three chapters about the later career of Aeneas and of the Alban kings who followed him. . . .

If he used these sources [the histories and chronicles] in his "chronicles of Briton kings," he can hardly have avoided their influence in Paridel's story. . . . The abrupt transition from the legend of Aeneas to that of Brutus in Spenser's stanzas is analogous to Geoffrey's hasty dispatch of Aeneas' story in his three opening chapters.

LOTSPEICH. Spenser omits the Dido episode and the descent into Hades and shows that he is interested in the story primarily as antecedent to English history. This shift of emphasis may be due in part to influence from Boccaccio, 6. 53, who passes over the Dido episode in half a sentence, with a doubt as to its truth, and treats the rest as true history. . . . There is no reference in Virgil to quarrels as the cause of Iulus' migration to Alba Longa: This could have been gathered from Boccaccio's account (6. 54) of Iulus' wars and the founding of Alba Longa. Boccaccio (6. 55-73) gives a complete genealogy from Iulus to Romulus, which may have helped Spenser.

xli. 3. UPTON. "with a remnant." "Reliquiis Danaum." Spenser had Virgil in view, which the learned reader will see without my pointing out all the passages. [*Aen.* 1. 30, 598; 3. 87; etc.]

4. CHURCH. "through fatall errour long was led." Through long wanderings at sea, appointed by destiny. See 2. 10. 9. 6-9.

xlii. 2. UPTON. Observe this expression, "entertaind with warre," which translated into Virgil's language runs thus, "Crudeli marte receptus." So Euryalus entertains Rhaetus, as he arose from his skulking place (*Aen.* 9. 348-9):

> Pectore in adverso totum cui comminus ensem
> Condidit assurgenti, et multa morte recepit.

I. e., "and amply entertaind him with death"; "dira recepit hospitalitate." See also 6. 11. 46.

EDITOR. Upton's interpretation of "multa morte recepit" is at least open to question. Lonsdale and Lee translate "drew it forth again crimsoned with flowing death," and Fairclough, "drew it back steeped in death."

5. M. Y. HUGHES (*Virgil and Spenser*, p. 335). The bracketed phrase recalls the master conception in Virgil's tale. Aeneas is "fato profugus."

6-9. UPTON. He alludes to the threats of Juno that the wedlock between Aeneas and Lavinia should be contracted in the blood of the Trojans and Rutilians, which Rutilians Spenser calls "the inland folk." *Aen.* 7. 318: "Sanguine Trojano et Rutulo dotabere, Virgo." "The rival slain" means Turnus; "the victour," Aeneas. "Through the flood," etc. This alludes to what happened to Aeneas after the death of Turnus. Some say that Aeneas was drowned, being pushed into the river Numicus by Mezentius, King of the Tyrrhene, and thus was fulfilled the curse of Dido (*Aen.* 4. 620):

> Sed cadat ante diem, mediaque inhumatus arena.

The reader may consult Servius and other commentators, who give different accounts of Aeneas after his settlement in Italy; Spenser varies from all.

xliv. 6-7. UPTON. According to the answer given to Brutus by Diana [Geoffrey of Monmouth 1. 11]:

> Insula in Oceano est . . .
> Hanc pete, namque tibi sedes erit illa perennis,
> Haec fiet natis altera Troja tuis.

The second Troy was Rome; the third, Troynovant, built by Brutus in Britain, according to Jeffry of Monmouth, whom our poet follows in this historical narration.

xlvii. 4. UPTON. "Mnemon." Spenser has formed this name from the Greek, meaning by it a remembrancer or instructor. We read in 2. 9. 58 of the same old man, though his name is somewhat altered.

xlviii. HARPER. Spenser's story is based on Geoffrey's, but condenses several chapters into a few lines. The "youthly trayne" that accompanied Brutus from Italy seems to be of Spenser's invention. It probably results from the necessity of furnishing Brutus with a company of men to settle Albion. According to Geoffrey, these men were found in Greece. But Spenser, apparently for brevity, has omitted the expedition to Greece.

xlix-l. For sources see notes to 2. 10. 7-10, and Appendix to Book II, "The Background in Chronicle and Legend," pp. 449-455.

li. 1-6. HARPER. The founding of Troynovant by Brutus is mentioned in Geoffrey's *Historia* (1. 17), in Holinshed (p. 16), and elsewhere. I have not discovered any authority for Spenser's statement that Brutus founded Lincoln also.

6. JORTIN. "Therefore, Sir, I greet you well." As if he thought her a knight; whereas it appears from st. 20, etc., that he must have known that she was a woman. The same fault is to be found lower, 4. 6. 34.

CHURCH. Paridell himself says to Britomart (stanza 47): "Ah! fairest lady knight," and Glauce says to her (4. 6. 32): "And you, faire lady knight, my dearest dame." . . . I should suppose that in the days of knight errantry the address to a woman in armour—though known to be such—might indifferently be either "Lady" or "Sir". Paridell, supposing Britomartis to be the same person whom he had lately justed with and whom he knew to be a woman, calls her simply a "knight" (4. 1. 35).

lii. 2. UPTON. Cf. Ovid, *Her. Epist.* 1. 30: "Narrantis pendet ab ore."

liii. 3-4. UPTON. "humid night." Virgil, *Aen.* 2. 8: "Humida nox." He says the stars were half burnt out, alluding to the opinion of those who imagined that they were fresh lighted every night. See Laertius in *Vita Epicuri* 10. 92; Lucretius 5. 662. [Cf. *F. Q.* 2. 2. 45-6.]

CANTO X

i. 1-2. UPTON. This is translated from Virgil, *Aen.* 4. 6-7:

> Postera Phoebea lustrabat lampade terras,
> Humentemque Aurora polo dimoverat umbram.

iii. 1. "Patience perforce." See notes on canto 3, st. 3, of Book II.

viii. 5. WARTON (2. 168) cites Gascoigne's mistaken derivation (*Defence of Rhime*) of "virelay" from "verde."

UPTON. "Bransles." We must pronounce it "brawls." Cf. Sidney, *Arcadia* ([10th ed.] p. 73): "Then would they cast away their pipes, and holding hand in hand daunce as it were in a braule, by the onely cadence of their voyces."

TODD. Brawls, a French dance, so pronounced and spelt by Gray in his *Long Story,* where he describes the saltatory abilities of Elizabeth's favorite, Hatton:

> The grave lord-keeper led the brawls.

It was a very fashionable exhibition in that queen's time. Shakespeare seems to allude to this passage in Spenser, considering the brawl as of singular efficacy to win a fair maid's heart. Moth accordingly says to Armado in *Love's Labour's Lost* (3. 1. 9-17): "*Moth.* Master, will you win your love with a French brawl? *Arm.* How meanest thou? Brawling in French? *Moth.* No, my complete master; but to jog off a tune at the tongue's end, canary to it with your feet, humour it with turning up your eyelids, sigh a note and sing a note, sometime through the throat, as if you swallowed love with singing love, sometime through the nose, as if you snuff'd up love by smelling love." We see therefore the gallantry of Paridell; he hums the air of the most fashionable brawls before his mistress, and to his melody adds an irresistible caper. The beaux of modern times might derive advantage from the knowledge of the brawl. The following account of it, which has been noticed by Mr. Steevens in Marston's *Malcontent,* must be highly congenial to their serious studies: "The brawl! Why 'tis but two singles to the left, two on the right, three doubles forwards, a traverse of six rounds: do this twice, three singles side galliard trick of twenty corants pace; a figure of eight, three singles broken down, come up, meet two doubles, fall back, and then honour." The nightingale is thus quaintly described in *Partheneia Sacra* (1633), p. 139: "His usual songs are certain catches and roundelayes he hath, much after the manner of the French braules; you would take him verily to be a monsieur of Paris streight, if you heard but his preludiums," etc. [EDITOR. That Spenser's line influenced *Love's Labour's Lost* is highly improbable.]

6. TODD. He sometimes devised "purposes," that is "cross-purposes," questions and answers, an amusement of our ancestors mentioned by Burton in his *Anatomy of Melancholy:* "The ordinary recreations which we have in winter, and in most solitary times busy our mindes with, are cardes, etc., catches, purposes, questions, merry tales of errant knights," etc. And sometimes he devised riddles, a knowledge of which seems to have been an accomplishment so necessary to the character of a lover that Slender, in the *Merry Wives of Windsor,* is greatly distressed on finding, when he is introduced to Anne Page, that his man had not *The Book of Riddles* about him, and that therefore his treacherous memory would not enable him to attack the lady with this accustomed mode of wit. . . . It contained also the pastime of questions, alluded to in the former part of this note.

x. 5. CHURCH. "Peece." Castle. See 2. 11. 14. 9.

TODD. See also Speed's *Hist. of Gr. Brit.*, fol., p. 1169: "The Fleete thus encreased, they landed in Portugall, euen vnder shot of the Castle of Peniche—Of this Towne, and Peece, Conde de Fuentes had the command." Some editions corruptly read "peace."

xii. UPTON. Neither the poets nor historians are at all agreed concerning Helen's conduct and behavior at the siege of Troy. Menelaus (*Od.* 4) plainly says she endeavoured by her artifice to ruin the Greeks, inspired by some evil dæmon. Virgil calls her the common pest of Troy and Greece, and as deservedly odious to both, makes her hide herself and fly to the altars for refuge (*Aen.* 2. 571), and introduces Deiphobus relating how Helen betrayed him to her husband and giving a signal to the Greeks (*Aen.* 6. 518-9):

Flammam media ipsa tenebat
Ingentem, et summa Danaos ex arce vocabat.

Our poet adds that she rejoiced to see Troy in flames, as if through female petulancy she loved mischief for mischief's sake.

MERRITT Y. HUGHES (*Virgil and Spenser*, pp. 339-340). There seems to be a conscious allusion to the *Aeneid* in the account of Hellenore's elopement with Paridell. . . . Miss Sawtelle [following Upton] has pointed out that the only instance of this story in Greek or Latin literature is Deiphobus' account of the scenes at the fall of Troy in *Aen.* 6. 517-9:

Illa, chorum simulans, euantis orgia circum
Ducebat Phrygias; flammam media ipsa tenebat
Ingentem, et summa Danaos ex arce vocabat.

The parallel is doubtful, for Spenser may merely have remembered as he wrote some contemporary vulgarization of the Troy story such as *Il Giuditio di Paridi. A cui segue il Ratto d' Helena con la tragedia dell' Incendio di Troia. Di Anello Paulilli, secondo l'antiche favola* (Napoli, 1566), which Peele translated in its first part, at least, as *The Arraignment of Paris* [1584]. The resemblance between Virgil's lines and Spenser's here is very general and a stage version would have been likely to leave a much more vivid picture of the scene in Spenser's memory.

xxix. 5. UPTON. "war-monger." "caupo martis," "bellum cauponans," *καπηλεύων μάχην*. Ennius, apud Cicero, *De Officiis:* "Non cauponantes bellum, sed belligerantes." Tasso (20. 142) has the same expression: "Guerregio in Asia, e non vi cambio, ò merco."

xxx. 5. CHILD. Braggadochio did not stoop to seize his prey, but remained quiet in the air,—an image derived from falconry.

xxxi. 1. WARTON (1. 184-6). "Doseperis," in Chaucer, is from the French, "les douze pairs," the twelve peers of France. Some legendary governors of Rome are so called in allusion to those of France, in these verses of the *Marchant's Tale*, or *History of Beryn* (44):

When it (Rome) was governed by the doseperis.

(51): Then Constantyne the third after these dosiperis.

We find " douze-piers " in Caxton's *Godfrey of Boloyne* (in the Proheme). It occurs likewise in Brunne's *Chronicle,* finished in 1338 (edit. Hearne, 1725):

> The twelve duzperis of price (perhaps *Paris*)
> Departid the land in twelve parties.

Again:

> In France was twelve lord sers
> That men cald duze pers.

In the *Chronicle* of Robert of Glocester, they are called " dozperes." In Jeffrey of Monmouth, " twelve consuls." In the old romance written by Gualter d'Avignon (*Fauchet des Dignities* 54. 2), " les douze compagnons ":

> Assez de mal me fit votre oncle Ganilion,
> Qui trahit en Espaigne les douze compagnons.

Cervantes supposes that a romance entitled the *Twelve Peers of France,* written by Turpin, from which Boyardo borrowed many fictions, was discovered among others in Don Quixote's library. The knight afterwards mistakes himself for the twelve peers, and the curate for Archbishop Turpin (chapters 6-7): " Truly my lord archbishop, it is a great dishonour to US, that are called the twelve peers of France, to permit the knights of the court thus to bear away the glory of the turnament." I have seen a very antient Spanish romance, in verse, entitled, *El verdarero suceso de la famosa Battallo de Ronscevalles, con la Muerte de les Doze Peres de Francia.* But I do not remember that " douzepere " is used in the singular number, in our author's sense, except in Skelton (ed. 1736, p. 16): "This daungerous dowsipere."

8-9. UPTON. Spenser's putting these sentiments into the mouth of this vain and boasting knight is agreeable to that comic humour taken notice of by Donatus: The braggadochio Thraso (in Terence, *Eun.*, Act 4) says " That a wise man ought to try all fair means before he takes up arms." These moral and grave sentences, when put into the mouth of ridiculous characters, are very agreeable to comic humour, and highly delightful. With the same kind of humour Plautus (*Miles Gloriosus* 1. 1) makes his braggadochio soldier say: " Nimia est miseria pulcrum esse hominem nimis."

xxxii. 5. UPTON. Compare this with 2. 3. 17. He had not this sword with him, but the spear which, together with the horse, he had stolen from Sir Guyon. Let me observe, by the bye, that this braggart's oath, as well as the name which he gives his sword—according to the manner of heroes in romance writers, is humorously characteristic.

xxxv. 7-8. WARTON (2. 171). Here is a metaphor taken from hawking, a diversion highly fashionable in our author's age, to which he frequently alludes, and from whence he has drawn a very great number of comparisons.

xlvii. JORTIN. He gives Malbecco a pair of real horns because he was a cuckold, which is descending very low. He makes amends for this fault in the sequel, where the transformation of Malbecco into Jealousy is extremely elegant.

WARTON (1. 209). Malbecco mixes with the flock of goats, and passes for one. He might have here the escape of Ulysses from Polypheme in his eye, but more immediately, perhaps, the like expedient made use of by Norandin,

who mixes among the goats, as a goat, that he may gain access to Lucina (*Orl. Fur.* 17. 35 ff.). Norandin, indeed, is dressed up in goat-skins, but Malbecco's similitude is made out by his horns, which he wears as a cuckold; a fiction, the meanness of which nothing but the beautiful transformation, at the end of the canto, could have made amends for.

UPTON. The first line [3] alludes to his name. The second [4] alludes to the effect which his imagination has worked upon him, for his imaginary horns were now become real horns. This is the beginning of his transformation which is completed in the last stanza, where he is turned into a monstrous fowl, hight Jealousy. No metamorphosis in Ovid is worked up, from beginning to end, with finer imagery, or with a better moral allusion.

liii. 4-9. HEISE. Cf. *Orl. Fur.* 11. 1.

lv. 2. GRACE W. LANDRUM (*PMLA* 41. 541). Cf. 2 Samuel 22. 11.

5. UPTON. These perhaps were intended by the poet as persons, infernal imps, offsprings of Erebus, as all horrid and perturbed ideas are described by the mythologists and poets. So in Horace, *Carm.* 3. 1; 2. 16, Timor, Minae, Cura, are persons and embodied phantoms of the same infernal crew.

lvi. 3. CHURCH. The reader who recollects that fine description of Dover Cliff in *King Lear* [4. 6] will see that Shakespeare had this poetical rock in his view.

ANNE TRENEER (*The Sea in English Literature*, p. 208). It appears from *Colin Clout* that Spenser had seen the cliffs of Cornwall. Such cliffs seem to be in his mind in the description of the rocky hill from which Malbecco threw himself.

EDITOR. It is quite as likely that Spenser had in view the cliffs of the Irish coast.

CANTO XI

J. W. MACKAIL (*The Springs of Helicon*, p. 119). The variations in the texture of the poem are given, the stages in its movement are marked, chiefly by points at which the continuous pageantry, like a stream spreading into pools, expands, rather than concentrates, into set pageants of unusual elaboration and magnificence. The Masque of Cupid, at the end of the third book, is the best known of these, as it is perhaps the greatest.

PHILO M. BUCK (*MLN* 21. 17-8) summarizes the indebtedness of *Comus* to the episode of the house of Busyrane, first touched upon by Warton, as follows: "The subjects of the two masques are identical—the triumph of chastity. Both the palaces are of magic, the homes of dread enchanters who wage incessant warfare against virtue. Neither palace is to be entered with impunity. In both the ladies are constrained in body. In each case the liberation is not complete without the aid of magic."

Arg. 3. WARTON (2. 173). "Busyrane." He seems to have drawn this name from Busiris, the king of Aegypt, famous for his cruelty and inhospitality.

i-ii. R. STEWART (*PQ* 12. 198-9). In 1836, Hawthorne recorded in his

notebook the following suggestion: "A snake taken into a man's stomach and nourished there from fifteen years to thirty-five, tormenting him most horribly, A type of envy or some other evil passion." Again, in 1842, the idea recurs in the journal: "A man to swallow a small snake—and it to be the symbol of a cherished sin." The story, "Egotism; or, the Bosom Serpent," which was published in March, 1843, must have been written a short time after this entry was made. Roderick Elliston, in the tale, is afflicted with a snake in his stomach which becomes the symbol of "a tremendous Egotism, manifesting itself . . . in the form of jealousy." Two passages in *The Faerie Queene* may have suggested this conception to Hawthorne. One passage is the following description of Envy [1. 4. 31]:

> And in his bosome secretly there lay
> An hatefull snake, the which his taile uptyes
> In many folds, and mortall sting implyes.

Another passage presents the idea of jealousy with similar imagery [1. 1-5 quoted]. Spenser recommends that jealousy be supplanted by love [2. 1-2 quoted]. Similarly, in Hawthorne's story, the serpent of jealousy is exorcised by the touch of Rosina, the victim's loving wife. The unusualness of the conception, combined with the fact that the story was written at a time when we know Hawthorne to have been re-reading *The Faerie Queene*, seems to make more plausible the conjecture of Spenserian influence.

i. 1. UPTON. This apostrophe first to Jealousy, and then to Love, with reference likewise to the scope of the poem, and so agreeable to his usual introductory address, merits more praise than I shall stay to bestow upon it. See how Virgil (*Aen.* 7. 351) has painted the fury Alecto, with her jealous and envious snake, poisoning the Latian Queen, "viperam inspirans animam." Cf. also Ovid, *Met.* 4. 495 ff.

v. 5. UPTON. "and boldly bad him bace." Alluding to the known sport called prisonbase. Spenser mentions it again, 5. 8. 5. 5.

CHURCH. So Warner, in his *Albion's England* (printed at London, 1589), p. 71: "The Romaines bid the bace," i. e. gave the challenge. And again, p. 73: "Even we do dare to bid the bace." [See *Shep. Cal.* October 5 and note.]

vii. ff. DODGE (*PMLA* 12. 202). Manifestly after *Orl. Fur.* 2. 34 ff. Pinabello's mistress, like Scudamore's, has been carried off by an enchanter and confined in an inaccessible castle. In each case the heroine later sets the lady free.

H. H. BLANCHARD (*SP* 22. 211-3). The episode in which Britomart comes upon the despairing Scudamore, learns of his trouble, and goes with him to the castle of Busirane, has been traced in part to the *Orlando Furioso* and to the *Gerusalemme.*

Koeppel [cf. note to 11. 23-4] has noted that the opposing fire at the entrance of the castle has a parallel in Tasso's *Rinaldo* as well as in the *Gerusalemme*, but concludes that Spenser has the latter in mind. . . . It seems quite evident, however, upon more extensive investigation, that Spenser is throughout the entire episode influenced by the *Rinaldo.*

The order of detailed incidents in Spenser's story is as follows:

1. Britomart comes upon Scudamore lying outstretched on the ground (7-8).
2. Scudamore breaks forth in a formal lament (9-11).
3. Britomart makes inquiry and expresses sympathy (12-15).
4. Scudamore tells the story of his trouble (16-17).
5. They go together to the castle of Busirane (20).
6. They find enchanted fire barring the entrance (21).
7. Britomart enters unscathed (25).
8. She finds the Wars of Cupid portrayed on the tapestries which adorn the walls within (29 ff.).

Koeppel, in the reference mentioned above, has referred, by citation only, to but four stanzas of the *Rinaldo*, and then concludes that Spenser probably did not have them in mind. If, however, we examine the canto *as a whole* in which these four stanzas appear, we shall find a narrative which may be outlined as follows:

1. Rinaldo comes upon Florindo lying outstretched upon the ground (*Rin.* 5. 12).
2. Florindo utters a formal lament (16-19).
3. Rinaldo makes inquiry and expresses sympathy (20-22).
4. Florindo tells his story (23-57).
5. They go together to the Oracle of Love (58).
6. They find an enchanted fire barring the entrance to the cave (58).
7. Within the cave are sculptured the victories and trophies of Love (59).
8. Florindo and Rinaldo both enter through the fire unscathed (60-61).

The framework of the story, as a whole, is thus almost identical with that of Spenser's.

Dodge, as cited above, compares the finding of Scudamore by Britomart with the finding of Pinabello by Bradamante. In this he is justified in so far as the following elements are concerned: (1) Both Scudamore and Pinabello are found near a fountain. (2) Both are lamenting the loss of a damsel which has been taken by an enchanter and imprisoned in an inaccessible enchanted castle. (3) Both Britomart and Bradamante achieve the rescue of the respective damsel. None of these elements enter in the *Rinaldo*.

On the other hand, whereas Ariosto's Pinabello is found in a sitting posture, Spenser's Scudamore and Tasso's Florindo are both lying outstretched on the ground.

Also, following the general frame of the story, further similarities in details may be noted.

The fire, which Koeppel mentions.

Britomart is able to pass through the fire unscathed obviously, according to the allegory, because she is perfect in chastity. In Tasso, a steel column standing opposite the entrance of the cave bears the inscription:

> A' leali d'Amor concesso è 'l passo,
> Agli altri no, per mezzo il vivo foco. (5. 59)

In Spenser the tapestries; in Tasso the sculptures.

> Le vittorie d'Amor, gli alti trofei
> Ch' egli acquistò contra i celesti Dei. (5. 59)

Lassa! *qual sotto i fior l'angue è celato,*
Tal sotto cortesia, sotto bellezza
S'asconde in te perfido cor spietato,
Che l'altrui fede e 'l puro amor disprezza. (11. 3)

vii. 7-9. UPTON. I have been credibly informed, that among the late Lord Scudamore's old furniture was found a shield with the very device mentioned by Spenser. Plutarch tells us that in the same manner the shield of Alcibiades was adorned. [A suit of armour which formerly belonged to Sir James Scudamore is in the Metropolitan Museum in New York. The shield is not with it. See the *Bulletin of the Metropolitan Museum* 8 (1913). 118-123. Cf. Todd's note on Book 2. 4. 1.]

ix. 2-7. GRACE W. LANDRUM (*PMLA* 41. 541). Cf. Psalms 94. 3 f.

xiii. 4. CHILD. "Where he wrongly supposed there was no living creature."

xiv. 8-9. JORTIN. "Life is wretchedness," says Spenser. Just so says Solon to Croesus, in Herodotus 1. 32: "Ita igitur, Croese, universum est, homo calamitas."

xvi-xvii. UPTON. He ends his complaint with the same verse with which he began it. This is in the manner of Catullus, nor is the repetition without its pathos and elegance. [Cf. *Carm.* 8, 36, 52, 57.]

xx. 8. CHURCH. That is, not farther than one may shoot an arrow out of a bow.

xxi. WARTON (2. 174). The circumstance of the fire, mixed with a noisom smoak, which prevents Britomart from entering into the house of Busyrane is, I think, an obstacle which we meet with in the *Seven Champions of Christendom*, and there are many incidents in this achievement of Britomart parallel to those in the adventure of the black castle and the enchanted fountain.

E. B. FOWLER (*Spenser and the Courts of Love*, p. 113, n. 28) cites *Seven Champions of Christendom*, London, 1680, Part 2, Chap. 9. He adds: "It should be noted, however, that the fire-barrier is also found in the court of love allegories. In the French version of the mediaeval Latin *Disputatio inter Cor et Oculum* (*Latin Poems attributed to Walter Mapes*, ed. T. Wright, London, 1841, p. 3; 9) Pity leads Eye and Heart to the abode of Venus:

Ils arriverent en une isle,
Qui estoit fermee d'un mur
D'ardans brandons par euvre habile,
Pur ce qu'il faisoit obscur. . . . "

xxii-xxiv. E. KOEPPEL (*Anglia* 11. 355-6). Britomart passes invulnerable through the flames which obstruct the approach to the house of Busyrane, as in Tasso, Rinaldo and Florindo pass through the fire before the temple of Love (*Rinaldo* 5. 58-61) and Tancred through the wall of flame of the enchanted forest. Very clearly Spenser remembered this latter passage, how Tancred hesitated like Britomart before he threw himself into the flames, and likewise indulged in analogous reflections upon the foolhardiness of a battle with the consuming elements (*Ger. Lib.* 13. 34-5). [Koeppel quotes parts of the following stanzas as parallels:

Allor si arretra, e dubbio alquanto resta,
Fra sè dicendo: "Or quo che vaglion le armi?
Nelle fauci de' mostri, e in gola a questa
Divoratrice fiamma andrò a gettarmi?
Non mai la vita, ove cagione onesta
Del comun pro la chieda, altri risparmi;
Ma nè prodigo sia di anima grande
Uom degno; e tale è ben chi qui la spande.

"Pur l' oste che dirà se indarno io riedo?
Qual altra selva ha di troncar speranza?
Nè intentato lasciar vorrà Goffredo
Mai questo varco. Or se oltre alcun si avanza,
Forse l'incendio, che qui sorto io vedo,
Fia di effetto minor che di sembianza.
Ma seguane che puote." E in questo dire
Dentro saltovvi. Oh memorando ardire!]

xxii. 9. CHURCH suggests that, by metonymy, "so we a god invade" is a reference to Mulciber, the god of fire.

xxiii. UPTON. Our poet seems to me to have in view the following from Cicero, *Off.* 1. 23: "Temere autem in acie versari, et manu cum hoste confligere, immane quiddam et beluarum simile est."

xxv. 2. UPTON. Cf. Berni, *Orl. Inn.* 37. 36: "Piglia lo scudo, e'nnanzi a se lo mette." Also Homer, *Il.* 5. 300; 12. 294. Romance writers are full of these conceits. We read perpetually of walls of fire raised by magical art to stop the progress of knights errant. In Tasso the wisard Ismeno guards the enchanted forest with walls of fire. In the *Orlando Innamorato* (3. 1) Mandricardo is endeavoured to be stopped by enchanted flames, but he makes his way through all.

xxviii-xlvi. UPTON [following JORTIN, who noted certain of the borrowings]. Spenser, in his description of this tapestry, had his eye on the fabulous amours and metamorphoses of the gods represented in the piece of tapestry woven by Arachne, in her contest with Minerva; Ovid, *Met.* 6. 103-128:

[Maeonis elusam designat imagine tauri
Europam; verum taurum, freta vera putares.
Ipsa videbatur terras spectare relictas,
Et comites clamare suas, tactumque vereri
Assilientis aquae, timidasque reducere plantas.
Fecit et Asterien aquila luctante teneri;
Fecit olorinis Ledam recubare sub alis.
Addidit ut Satyri celatus imagine pulchram
Jupiter implerit gemino Nycteïda foetu;
Amphitryon fuerit, quum te, Tirynthia, cepit;
Aureus ut Danaen; Asopida luserit ignis;
Mnemosynen pastor; varius Deoïda serpens.
Te quoque mutatum torvo, Neptune, juvenco
Virgine in Aeolia posuit; tu visus Enipeus
Gignis Aloïdas; aries Bisaltida fallis;
Et te, flava comas, frugum mitissima mater

Sensit equum; sensit volucrem crinita colubris
Mater equi volucris; sensit delphina Melantho.
Omnibus his faciemque suam, faciemque locorum
Reddidit. Est illic agrestis imagine Phoebus;
Utque modo accipitris pennas, modo terga leonis
Gesserit; ut pastor Macareïda luserit Issen.
Liber ut Erigonen falsa deceperit uva;
Ut Saturnus equo geminum Chirona crearit.
Ultima pars telae, tenui circumdata limbo,
Nexilibus flores hederis habet intertextos.]

DODGE (*PMLA* 12. 185). Such things as the tapestries of the House of Busyrane . . . are apparently borrowed from the *Furioso*; cf. the pictures at the Rocca di Tristano prophesying the wars in Italy (*Orl. Fur.* 33).

LOTSPEICH. In the *Court of Love* (Skeat, *Chaucer* 7. 409-447) there are pictorial representations of the power of love, drawn from myth, and, as in 3. 12. 7 f., there are the personified abstractions conventional in dream-vision literature, attending on the god. Marot's *Temple de Cupidon* (*Œuvres*, ed. Jannet, 1. 8-25) also has these personifications associated with Cupid and offers parallels to the description of the image of Cupid at 47-48. Spenser would naturally turn to Chaucer. [See Appendix, "Spenser's use of the Plastic Arts."]

xxviii. LOWELL (*North Am. Rev.* 120. 383). [In this stanza] he has characterized and exemplified his own style better than any description can do.

E. B. FOWLER (*Spenser and the Courts of Love*, p. 41) recognizes such mural decoration (cf. 2. 9. 50 ff.; 3. 1. 34; 3. 11. 29) as a "common convention of the court of love allegory." He points out its classical origin the the *Aeneid* 1. 453 ff. and in Ovid, *Met.* 2. 5-18; and among later instances he cites Dante, *Purg.* 10. 30-96; Boccaccio, *Amorosa Visione*, cantos 16-20; Chaucer, *Hous of Fame* 130 ff.; *Parl. of Foules* 284-294; *Knight's Tale* 1918-1954; Lydgate, *Temple of Glas* 64 ff.; *Court of Love* 231-8.

9. UPTON. This Alexandrine verse, as generally called, is very expressive and picturesque. I believe Mr. Pope had it in view in his *Art of Criticism:*

A needless Alexandrine ends the song,
Which like a wounded snake drags its slow length along.

HEISE. Cf. *Georg.* 3. 416; *Bucolics* 3. 92; *Ex Ponto* 3. 3. 101; *Inf.* 7. 82; *Rin.* 11. 3.

xxx. 5. JORTIN. I don't remember to have read that Jupiter turned himself into a ram for Helle's sake.

UPTON. As to the history of this loving god's [Jove's] transformations, cheats, and adulteries, etc., they may be seen in Natalis Comes 2. 1 and in other mythological writers, as well as almost all the poets, from whom Spenser, according to his usual manner, varies in several instances. Thus, for instance, Helle endeavouring to swim over that narrow sea, afterwards called the Hellespont, on the back of a ram. Jupiter (who changed himself into a ram to avoid the fury of Typhoeus and was worshipped in Lybia under the figure of a ram) changed him-

self into the same shape to carry Helle over safe, and to make her his mistress afterwards.

SAWTELLE cites Hyginus, *Fab.* 3. 188; Apollodorus 1. 9. 1 as sources for the traditional version, but finds a slight authority for [Spenser's] in Ovid, *Fast.* 4. 715.

LOTSPEICH. There is no classical authority for a story of Jove loving Helle in the shape of a ram, but an explanation can be constructed. According to the classical story of Phrixus and Helle, which Spenser uses at 5. Pr. 5, a ram with golden fleece carried these two in safety away from Ino; cf. *Fasti* 3. 851-876, Natalis Comes 6. 9, Boccaccio 13. 68. Helle fell from the ram into the Hellespont, whence its name (cf. *F. Q.* 7. 7. 32). This ram is identified with the constellation Aries by Ovid, *loc. cit.*, and Hyginus, *Poeticum Astronomicum* 2. 20, who also connects Aries with Jove. The latter identification is carried further by Boccaccio in a passage (4. 68) which probably influenced *F. Q.* 7. 7. 32. Boccaccio shows how the influence of Aries toward benignity and vernal fertility coincides with the characteristics of Jove and reflects the procreative power of the ram as leader of the flock. These associations of Jove and Helle with Aries may lie behind Spenser's story. He may also have seen an analogy between this and the Europa story which comes next in the list of Jove's amours.

6-9. SAWTELLE cites classical versions of the Europa story in Ovid, *Met.* 6. 103; 2. 833; Moschus, *Europa*; Apollodorus 3. 1. 1.

LOTSPEICH. Spenser twice (*Mui.* 277-296 and here) adapts and makes more vivid Ovid's picture of Europa and the bull (*Met.* 6. 103-7; cf. also *Fasti* 5. 607-614). . . . At 3. 11. 30 Spenser seems to remember one salient feature of his earlier description: Europa's trembling at the sea as she is being hurried across it. 5, Pr. 5 and 7. 7. 33 allude to the same episode.

xxxi. LOTSPEICH. Spenser is elaborating on *Met.* 6. 113 and for nearly all the details of his elaboration he is clearly dependent on Natalis Comes 7. 18, p. 802: "He [Jove] is said to have flown down *from the roof* in the likeness of gold, which she took *into her lap*." Then, quoting Horace, *Odes* 3. 16. 1-8: "Inclusam Danaen *turris aënea* Robustaeque fores." The stanza thus incorporates material from Ovid, Natalis Comes, and Horace in Natalis Comes' quotation.

9. UPTON quotes Horace, *Od.* 3. 16: "Converso in pretium deo."

xxxiii. 1-5. SAWTELLE cites Ovid's account of Semele, *Met.* 3. 253 ff.

LOTSPEICH. Semele is not in the list at *Met.* 6. 103 ff. which Spenser is using for most of this passage. Natalis Comes, 5. 13, gives a condensed version, following Ovid, *loc. cit.*, whom he quotes. He gives everything Spenser has and a verbal parallel in "si Iupiter *cum maiestate* ad eam accessisset."

6-9. SAWTELLE. Spenser follows *Met.* 6. 112 when he mentions the affair with Alcmena among the amours of Jove; but when he says that Jove put three nights in one . . . he differs from Ovid, who says it was two nights (*Amor.* 1. 13. 45). [She cites "Orpheus", *Argonaut.* 118; Apollodorus 2. 4. 8; Lucian, *Dial. Deorum* as saying that the sun did not shine for three days.]

LOTSPEICH. The "three nights in one," instead of the more usual two

is probably founded either on Natalis Comes 6. 1, "tres noctes in unam," or on Boccaccio 13. 1, who speaks of "tribus in unam iunctis lasciviendi spatium" and follows Lactantius, *ad Theb.* 9. 424 in quoting from a now lost poem of Lucan: "Thebais Alcmene, qua dum frueretur Olympi rector Luciferum ter iusserat Hesperon esse."

xxxiv. UPTON. As to what he says of Asterie, or who this Asterie was, I refer the reader to Burman in his notes on Ovid, *Met.* 6. 108. Whether 'twas Jove's eagle that snatch'd from Ida the Trojan boy, or Jupiter in the shape of an eagle, remains a doubt. The picture here is imitated from Virgil and from Statius. But I cannot help transcribing the three poets [including Spenser], that the reader might with less trouble compare them together. *Aen.* 5. 252-7:

> Intextusque puer frondosa regius Ida
> Veloces jaculo cervos, cursuque fatigat,
> Acer, anhelanti similis, quem praepes ab Ida
> Sublimem pedibus rapuit Jovis armiger uncis.
> Longaevi palmas nequicquam ad sidera tendunt
> Custodes; saevitque canum latratus in auras.

Theb. 1. 548-551:

> Hinc Phrygius fulvis venator tollitur alis;
> Gargara desidunt surgenti, et Troja recedit:
> Stant maesti comites, frustraque sonantia laxant (lassant, Heinsius)
> Ora canes, umbramque petunt, et nubila latrant.

4-9. SAWTELLE cites Ovid, *Met.* 10. 155.

LOTSPEICH. Probably suggested by *Aen.* 5. 254-7; cf. also *Theb.* 1. 548-551. When he says that Jove himself in the form of his eagle stole Ganymede, Spenser seems to follow Natalis Comes 9. 13: "Alii tradiderunt Iovem in aquilam versum ad ipsum Ganymedum convolasse et illum in coelum asportasse."

xxxv. 1-3. SAWTELLE cites *Met.* 6. 110; Apollodorus 3. 5. 5.

4. JORTIN. She whom Spenser calls the Thracian maid, is called by Ovid [*Met.* 6. 114] Deoïs, and supposed to be Proserpina.

UPTON. See the notes in Burmann's ed. [2. 389] on Ovid, *Met.* 6. 114: "Varius Deöida serpens. Deöis est Proserpina filia Cereis, quae Δηὼ a Graecis nominatur Jovem autem in draconem versum cum Proserpina concubuisse testatur Eusebius." Now as Cotytto and Proserpina, according to some mythologists, were the same goddess, and Strabo tells us that Cotytto was worshipped in Thrace, hence he might call Proserpina "the Thracian maid."

xxxvi. JORTIN. It is a downright blunder to say that Cupid shot Apollo with a leaden dart, when he made him love Daphne. Hear Ovid, *Met.* 1. 468:

> Eque sagittifera promsit duo tela pharetra
> Diversorum operum. fugat hoc, facit illud amorem.
> Quod facit, auratum est, et cuspide fulget acuta:
> Quod fugat, obtusum est, et habet sub arundine plumbum.
> Hoc Deus in nympha Peneide fixit; at illo
> Laesit Apollineas trajecta per ossa medullas.

Spenser says that Phoebus was thus punish'd for having discover'd the affairs of Mars and Venus; but Venus took her revenge of him, by making him fall in love with Leucothee. At least Ovid says so, *Met.* 4. 190.

UPTON. Cupid has two arrows, the one of gold imaging successful love, the other of lead imaging ill-success, sadness, and despair. See *Court of Love* 1316, and *Rom. of the Rose* 920.

xxxvi. E. YARDLEY (*NQ* Ser., 10. 8. 105). Spenser should have known that the sun-god, who betrayed Mars and Venus, was the son of Hyperion, and was not Apollo, the son of Latona, and the lover of Daphne. Moreover, the leaden arrow was for Daphne, not for him. Of the two arrows of Cupid, mentioned in Ovid's *Metamorphoses*, that of gold caused love, that of lead caused insensibility of love. [EDITOR. But see Ovid, *Met.* 4. 192, where "Hyperione natus" is a periphrasis for Apollo.]

5. See notes on 2. 6. 35. 7-9.

xxxvii. 1. SAWTELLE cites *Met.* 10. 162 ff.
LOTSPEICH adds *Met.* 13. 394-8.

2-5. SAWTELLE. Both Ovid (*Met.* 2. 542 ff.) and Hyginus (*Fab.* 202) relate this story of Apollo's jealousy regarding the unfaithfulness of his beloved Coronis. They both say that he killed her in anger, and Ovid adds that he repented of his cruelty when it was too late to restore her to life. There is, however, no authority for saying that she was turned into a sweetbrier; thus we have here another example of Spenser's original mythology.

xxxix. 1-5. UPTON. That Apollo fell in love with the daughter of Admetus we have proof sufficient for a fairy poet, Chaucer, *Troil. and Cress.* 1. 663-5:

> For love had him so boundin in a snare
> All for the daughter of the kinge Admete,
> That all his craft ne coud his sorrow bete.

And *Amadis de Gaule* 1. 36: "Apollo had reason to become a shepherd for the love of Daphne and the daughter of Admetus." Isse, the daughter of Admetus—so says Spenser—not the daughter of Macareus.

SAWTELLE. There is a confusion here: *Met.* 6. 124, the evident source of this passage, says that as a shepherd, Phoebus deceived Isse, the daughter of Macareus; and with this statement Spenser has confused the more conspicuous instance of Apollo's becoming a shepherd in the service of Admetus.

LOTSPEICH. If he meant that the shepherd was Admetus, he may have been influenced in his strange jumble by a passage in Natalis Comes (4. 10) which presents Admetus as a shepherd. Spenser probably took his start from *Met.* 6. 124, but he was either puzzled or napping at the time. The reference to Apollo and Admetus is confusing and differs from classical versions of the story. Spenser seems to be following Natalis Comes 4. 10, perhaps a bit blindly: "Miserrimus factus [Apollo] operam suam Admeto Thessaliae regi pascendis armentis concessit."

7-8. JORTIN. He follows Ovid, *Met.* 6. 122.

xl. JOHN DENNIS (*The Grounds of Criticism in Poetry*, p. 75). And it was from this passage [picture of Neptune in *Il.* 13] I make no doubt that Spencer drew his Admirable picture of Neptune.—Note supplied by E. N. Hooker.

xli. 8–xlii. JORTIN cites *Met.* 6. 115-7.

xli. 9. UPTON. Bisaltis means the daughter of Bisaltus, viz. Theophane. See Hyginus, *Fab.* 188.

xlii. 1. LOTSPEICH. Ovid's allusion is rather cryptic. Regius' note (Burmann 2. 390), which Spenser may have seen, explains: "Neptune came in the form of a flowing river, Enipeus, to Iphimedia, wife of Alous."

2-4. SAWTELLE cites Diodorus Siculus 4. 67.

LOTSPEICH. Ovid's reference is cryptic; it is explained by Micyllus' note (Burmann 2. 389), which Spenser may have seen: "Neptune made love to Aeolus' daughter, at which the father was enraged." [LOTSPEICH cites also 4. 9. 23. 1-2.]

6. LOTSPEICH. Regius' note on the line (Burmann 2. 391-2) explains what Spenser could not have gathered from Ovid alone: "Melantho was Deucalion's daughter, to whom Neptune came in the shape of a dolphin."

7-9. UPTON. In the temple of Minerva he debauched Medusa (*Met.* 4. 797).

SAWTELLE adds Apollodorus 2. 4. 3 as a source, and points out Spenser's deviation from Ovid (6. 119) in changing Neptune into a winged horse instead of a bird.

LOTSPEICH. But a note on the line by Regius (Burmann 2. 39. 1) says, "Neptune changed into a horse, lay with Ceres and Medusa."

xliii. JORTIN. How many mistakes are here! Saturn, says he, loves Erigone, and Bacchus Phillira. On the contrary, Bacchus loved Erigone, and Saturn Philyra, for that is her name. Nor did Saturn turn himself into a Centaur, but into a horse. Ovid, *Met.* 6. 126; Virgil, *Georgics* 3. 92:

> Talis et ipse jubam cervice effudit equina
> Conjugis adventu pernix Saturnus, et altum
> Pelion hinnitu fugiens inplevit acuto.

Where he follows Apollonius 2.

UPTON. Here are two fair ladies got out of their proper places; for Saturn loved Philyra, daughter of Oceanus, and being caught in his intrigues by his jealous wife Ops or Rhea, he turned himself into a horse: from this intrigue was born Chiron, the most just of mankind. See Apollonius 2. 1236. And the Schol. on Apoll. 1. 554. . . . Hygin., *Myth.* 138. Whatever variation there may be in the lesser circumstances, yet all agree in this one, namely that Philyra was the mistress of "Sullein Saturn." And so likewise do the poets and mythologists agree that Erigone, had certainly no criminal conversation with Saturn; but if ever this righteous dame was caught tripping, it was with the young and beautiful Bacchus. See Hygin., *Myth.* 130. [Upton thinks a transcriber or printer exchanged the names.]

CHURCH. Candor may reduce this formidable number of mistakes. A slip of the memory, or of the pen, might occasion the misapplication of the ladies names, and certainly it is no mistake that Spenser should spell proper names differently from what we do now. And with respect to the metamorphosis, we are no more to suppose that our poet blundered in transforming Saturn into a centaur—especially as the birth of the centaur Chiron was the consequence of that amour—than by metamorphosing Nebuchadnezzar into an ox.

1-5. LOTSPEICH. Saturn in his astrological character, as "crabbed," ill-disposed, awful, engendering melancholy, appears at *Visions of Bellay* 7, *F. Q.* 2. 9. 52, 3. 11. 43, 7. 7. 52. This aspect of him is found in classical literature (cf. Horace, *Odes* 2. 17. 22-3), but is more characteristically medieval; cf. Chaucer, *Kn. Tale* A 2445. Spenser would have found the same thing in Boccaccio 8. 1. and Natalis Comes 2. 2.

6. JORTIN. "That gracious God of wine." By "gracious" perhaps he means handsome. The French, if I mistake not, use the word "gracieux" so. It might be proved from a thousand testimonies of ancient authors, that Bacchus was very handsome. Broukhusius has collected some of them in his notes on Tibullus 2. 3. 35.

7. SAWTELLE cites Apollodorus 1. 2. 4 and Apollonius Rhodius 2. 1241 as sources of the name Philyra, which is not given by Ovid.

LOTSPEICH. Cf. *Theog.* 1001-2.

xliv. LOTSPEICH. Spenser's Mars appears in four aspects, as the bloody god of war, as the adulterous lover of Venus, as the "gentle knight" and courtly lover of Venus, as the planet. . . .

In the hands of medieval doctors and poets of courtly love, the Mars of the above myth became Mars "of knighthood welle," the type of the courtly lover in the service and worship of the symbol of beauty, Venus. Cf. Chaucer, *Complaint of Mars* and *Complaint of Venus* (especially *Mars* 43-4, 75, 187, 275; *Venus* 9-12).

xlv. 8-9. UPTON. The expressions are pretty and elegant, but borrowed. Cf. Catullus [*Carm.* 7. 7-8]:

> Aut quam sidera multa, cum tacet nox,
> Furtivos hominum vident amores.

Ariosto, *Orl. Fur.* 14. 99:

> Et per quanti occhi il ciel le furtive opre
> De gli amatori à mezza notte scopre.

Tasso, *Ger. Lib.* 12. 22: "Vorria celarla à i tanti occhi del cielo." Milton (*P. L.* 5. 44):

> Heav'n wakes with all his eyes
> Whom to behold but thee, Nature's desire.

xlvii. 5-9. WARTON (1. 90-2): Cupid was represented by the antients with parti-coloured wings, as we learn, among others, from the following passage of an epigram ascribed to Virgil (*ad Venerem*):

Marmoreusque tibi diversicoloribus alis
In morem picta stabit Amor pharetra.

But this splendid plumage was probably supplied by Spenser's imagination, or from that fund of brilliant imagery, the Italian poets. In the Pastorals, March, he draws Cupid after the same manner. . . . Thus also Cupid, in the next canto, st. 23. In *Muiopotmos* [101] his wings are compared with those of a butterfly. In the comparison of the peacock and the rainbow, as they occur together, he probably imitated Tasso (*Ger. Lib.* 16. 24):

Nè 'l superbo Pavon si vago in monstra
Spiega la pompa de l' occhiute piume:
Nè l' Iride sì bella indora, e inostra
Il curvo grembo e rugiadoso al lumè.

He has again joined these two comparisons (*Muiopotmos* 92-6). Where "eye-spotted traine" is plainly the "occhiute piume" of the Italian poet. Shakespeare (*Taming of the Shrew* 4. 13) calls the peacock "The eye-train'd bird." Chaucer (*Legend of Good Women* 236), in one of his figures of Cupid, supposes that his wings were adorned with shining feathers:

And Angelike his wingis sawe I sprede.

UPTON. Cupid's wings of sundry colours perhaps are expressed from Petrarch, *del Triompho d'Amore:*

Sopra gli homeri havea sol due grand' ali
Di color mille.

So Euripides (*Hippol.* 1270) gives Cupid the same epithet, ποικιλόπτερος. [Cites also Claudian, *De Rapt. Proserp.* 2. 97. See E. K.'s glosse on *Sh. Cal.*, March.]

xlviii. 1-4. UPTON cites Chaucer, *Knightes Tale* 1963; *Rom. of the Rose* 918; and *Assemble of Foules* 211.

xlix-liii. See Appendix, "The Masque of Cupid."

xlix. 2. UPTON. Thus Euripides in *Andromeda*, τύραννος θεῶν, and Ovid, [*Her.*] *Epist.* 4. 12: "Regnat, et in dominos jus habet ille deos."

liv. E. B. FOWLER (*Spenser and the Courts of Love*, p. 56, n. 76). In the old English nursery tale the young Lady Mary visited the home of the mysterious Mr. Fox. Receiving no response to her knock, she entered and saw written over the portal of the hall, "Be bold, be bold—but not too bold, lest that your heart's blood should run cold." She opened the door and found the room filled with skeletons and tubs of blood. Shakespeare alludes to the story in *Much Ado* 1. 1. 210. For Halliwell's version see Chambers, *Book of Days* 1. 291.

8. WARTON (*Hist. of Eng. Poetry*, 1st ed., 3. 239). The idea of such an inscription on the brazen portal of hell (*Inferno* 3) was suggested to Dante by books of chivalry, in which the gate of an impregnable enchanted castle is often inscribed with words importing the dangers or wonders, to be found within.

CANTO XII

WARTON (2. 93). In his introduction to this groupe, it is manifest that he drew from another allegoric spectacle of that age, called the dumb shew, which was wont to be exhibited before every act of a tragedy. [But see Appendix, "The Masque of Cupid," pp. 353 ff.]

UPTON. This Mask of Cupid our poet, I believe, wrote in his younger days with the title of Pageants, i. e. an emblematical and showy representation of fictitious persons, and with proper alterations worked it into this, his greater poem. See the note of E. K., *Shep. Cal.* June, verse 25.

I make no doubt but Spenser, as well as Petrarch, had in view the triumphal chariot of Cupid, with his captives, so prettily imaged in Ovid, *Amor.* 1. 2. 35:

> Blanditiae comites tibi erunt, Errorque, Furorque.

Petrarch, *del Triompho d' Amore* 4:

> Errori, Sogni, et Imagini Smorte,
> Eran d' intorno al carro triomphale,
> Et False Opinioni in su le porte.

The provincial and Italian poets, from Petrarch down to Spenser, abound with conceits rais'd on these kinds of prosopopoeia. See the *Rom. of the Rose*; see likewise the *Assemble of Foules* [218-227], where Cupid and his rabble rout are painted:

> Tho' I was ware of Plesance anon right,
> And of Arraie, Lust, Beaute (read "Bounte," for Beautie is mentioned just after) and Curtesie,
> And of Craft . . .
>
> Then saw I Beautie with a nice attire,
> And Youth all full of game and jollite,
> Fool-hardinesse, Flatterie, and Desire. . . .

The same kind of maskers are mentioned in Chaucer's *Court of Love* [129-130, 505-6]:

> The king had Daunger nere to him standing
> The queen of Love Disdain . . .
>
> An officer of high auctorite,
> Yclepid Rigour.

And presently after are mentioned Attendance, Diligence, Esperance, Displeasure, Hope, Despaire, etc. [1032-6].

P. M. BUCK (*PMLA* 23. 87-90). "Hoping that this [the publication of the *Shepherds Calendar*] will the rather occasion him to put forth divers other excellent works of his which slepe in silence; as his *Dreams*, his *Legends*, his *Court of Cupid*." Dedic. Epist. to Harvey, *Shep. Cal.*, Apr. 10, 1579.

The *Court of Cupid* is probably the *Masque of Cupid, F. Q.*, Book 3, cantos 11-12, as has been pointed out, or the *Temple of Venus, F. Q.*, Book 4. canto 10. According to M. H. Towry, *Bibliographer*, Vol. 1 (1882), p. 129, the *Court of Cupid* is found in Book 6, canto 7. stanza 32. The first difficulty with this view

is that in this passage the Court of Cupid is not shown, only the carrying out of its sentence on the scornful Mirabella, Rosalind. Further we know that this canto was not written until 1594 (see Sonnet 80, *Amoretti*), and if, therefore, in 1590 the *Court of Cupid* existed as a separate poem there would be no good reason why its name should be absent from Ponsonby's list. . . .

Mr. Towry is inclined to regard *F. Q.*, Book 3, canto 12, stanzas 7-26, as one of the *Pageants*. I feel that here again, as in the *Legends*, we have a reference to an early draft of the *Faerie Queene*. If the *Dreams* and the *Pageants* are identical, as Mr. Grosart would like us to believe, we have a confusion on the part of E. K., for he mentions both, and apparently as separate poems.

HELEN E. SANDISON (*PMLA* 25. 145-7). The theory that the *Court of Cupid* is embodied in the epic recommends itself very strongly. We must refrain, however, from seeking to determine in exactly what passage it may be found, especially since a wealth of possibilities is at hand. . . .

Any effort, however, to select an exact equivalent of the lost work in the *Faerie Queene* will prove to be especially unsatisfactory because of the fact, noted by Mr. Neilson (*The Origin and Sources of the Court of Love*, pp. 7-8) that this poem, of all English works after 1520, shows most extensive traces of the *Court of Love* influence. Mr. Neilson cites the *Masque of Cupid* as a single instance selected from many, all of which, taken together, offer abundant proof that Spenser was strongly attracted by the *Court of Love* theme, and was skilled in the use and adaptation of it. In some one of these numerous passages may be lurking the fugitive Court of Cupid which E. K. knew. It is equally possible, however, precisely because this theme did possess so great a charm over Spenser, that he wrote in his youth a comparatively extensive love-allegory, which is either quite lost to us, or represented by more than one of the passages concerned. The only conservative view is that Spenser's early *Court of Cupid* was in all probability some such work as is represented by a number of short episodes in the *Faerie Queene*, some one or more of which may preserve, either wholly or in part, an adaptation of the original work. [Cf. Appendix, "The Masque of Cupid."]

CORY (p. 166). The last canto is one of the most splendid eagle-flights in the whole poem. But the achievement of Britomart's is the result of a chance encounter, not the fulfilment of a quest. It is very important that we keep this defect in mind, for in the evolution of the endings of the last four books of *The Faërie Queene* lies much striking evidence for my theory of Spenser's slow rising disillusion. The twelfth canto remasters the allegory but only as a detached episode. Britomart bursts through the flames which continually pour out of the castle-gate and spends a day and night alone in the hold of Busirane, gazing at the wonderful riot of amorous pictures, and cautiously passing through room after room, through silence after silence deepening our fears. Then comes thunder and lightning and the masque of Cupid. This is doubtless Spenser's revision of his early *Court of Cupid*, long thought lost, here reappearing heavily crusted with the most mellow gold of Spenser's maturity and doubtless, in its intricate allegory, much more large and impersonal than the youthful vision if we may judge from the tone of rather morbid and querulous subjectivity that defaces his earlier love-poems. Here we have all the elements of an elaborate psychology of loves, separated,

conceptualized, personified, and made astonishingly vivid as these personages pour through the halls of the lustful wizard.

i-xxvii. W. L. RENWICK (*Spenser Selections*, p. 199). The scene of this adventure is the house of the enchanter Busyrane, "where love's spoyles are exprest" (argument to canto 11). The "maske" is of the simple early form, the "disguising"; the allegory is after the mediaeval manner. It is an exercise of ingenuity rather than an appeal to the supra-reasonable imagination, decorative rather than evocative of thought, but it has rarely been better done than by Spenser. The pseudo-Chaucerian *Court of Love* (especially lines 1024-1316) and the first section of Petrarch's *Trionfo d'Amore* (and the wood-cuts with which many editions of the *Trionfi* were illustrated) were probably the most immediate sources, but the literary tradition goes back through the *Romance of the Rose* to Claudian and Ovid, and to Catullus and Propertius.

i. 5-6. WARTON (2. 174-5) compares the *Seven Champions of Christendom* 1. 5: "After this he heard the sound of drums and the chearfull echoes of brazen trumpets; by which the valiant champion expected some honourable pastime, or some great turnament to be at hand."

ii. 1-6. W. L. RENWICK (*Spenser Selections*, p. 199). Association is one of the charms of imitation, but at times a danger; in spite of incongruity one cannot avoid 1 Kings 19. 11-2: "a mightie strong winde rent the mountaines, and brake the rockes . . . and after the winde came an earthquake . . . and after the earthquake came fyre."

iii. 5–iv. W. L. RENWICK (*Spenser Selections*, p. 199). In the Senecan tragedy of the sixteenth century the actions of the play were conveyed in dumb show as prologue and between the acts. "Ease" acts the usual "presentation" or preliminary speech of the Masque.

v. 3–vi. 5. PAULINE HENLEY (*Spenser in Ireland*, p. 105). Spenser in describing the Masque of Cupid pays a tribute apparently unwillingly, to the Irish harpers and poets. Doubtless he had heard them at entertainments given to the Lord Deputy by some of the important personages of Anglo-Ireland.

vii ff. WARTON (2. 94). Beaumont and Fletcher, in their play, *A Wife for a Month* 2. 6 manifestly copy from Spenser's "Maske of Cupid." A Maske of Cupid is there introduced, in which Cupid appears at the head of his servants or attendants, Fancy, Desire, Delight, Hope, Fear, Distrust, Jealousy, Care, Ire, Poverty, Despair. These are the personages that attend Cupid in Spenser's Mask.

vii. JORTIN. It is unpoetical to make Hylas die. The nymphs gave him immortality. Cf. *Il.* 8. 539; *Od.* 5.136.

WARTON (1. 93-4). Most of the antient writers who relate the history of Hylas, mention the circumstance of Hylas's name being often re-echoed by the hills, etc., when it was so loudly and frequently called upon by Hercules. But I do not recollect that any of them represent the nymphs as repeating his name. With regard to the former particular, Antoninus Liberalis has given us an explication of it, not generally known, from the lost Ἑτεροιουμένων, or *Transformations*, of Nicander. "Hercules," says he, "having made the hills and forests tremble,

by calling 'Hylas' so mightily; the nymphs who had snatched him away, fearing lest the enraged lover should at last discover Hylas in their fountain, transformed him into Echo, who answered 'Hylas' to every call of Hercules." This solution throws a new light on the circumstance of Hylas's name being so often echoed back, and accounts for it being so particularly and uniformly insisted on by Propertius (*De Raptu Hylae, El.* 1. 20), Virgil (*Eclog.* 6. 44), and Valerius Flaccus (*Argon.* 3. 596). And that this was a common tradition of antiquity, though not commonly recorded, is still further manifested by what Antoninus continues to relate from the same Nicander: "The inhabitants to this day sacrifice to Hylas on the banks of his fountain; in which ceremony the priest calls out 'Hylas' thrice, and is answered 'Hylas' by Echo thrice."

LOTSPEICH cites also Theocritus 13. 58-60.

xi. WARTON (1. 188). Spenser seems to have personified "danger" after the example of Chaucer, who has made him a very significant character in the *Romaunt of the Rose*; but I do not remember that any circumstances in Spenser's description of him are borrowed from thence. He is again introduced as the guardian of the gate of "good desert" in the temple of Venus (4. 10. 16), and afterwards as an advocate for Duessa (5. 9. 45). Danger is also a personage in Skelton's *Bouge of Court.*

EDITOR. Chaucer's meaning of "danger" (> dominarium), "domination," "power," "imperiousness," "disdain," is lost to Spenser.

5. WARTON (2. 61). The steeds of night are thus described (1. 5. 20): "Their rustie bits did champ." The word "rustie" seems to have conveyed the idea of somewhat very loathsome and horrible to our author. In *Virgil's Gnat* (442-3) he applies it to "horror."

UPTON. He was armed like the (Roman) retiarius.

xii. K. WAIBEL (*Engl. St.* 58. 344-5). Cf. Fletcher, *P. I.* 8. 12:

> At sudden shine of his own armour bright
> He started oft, and star'd with ghastly hue:
> He shriekes at every danger that appeares,
> Shaming the knightly arms he goodly bears:
> His word, "Safer that all, then he that nothing fears."

8. CHURCH. This circumstance is suitable to the nature of Fear, who is here justly represented as being more solicitous to defend himself than to hurt others; he therefore bears his shield on his right arm.

xiii. HAZLITT (*Collected Works* 5. 41). The description of Hope, in this series of historical portraits, is one of the most beautiful in Spenser.

xiv. K. WAIBEL (*Engl. St.* 58. 346) notes that Dissemblance appears in Fletcher's *Purple Island* 7. 49-50.

xv. 8. UPTON. Suspect is drawn with a lattice. The allusion is to the Italian name "gelosia"; such blinds or lattices as they may see through, yet not be seen; such as suspicious and jealous persons use, in order to pry into the falsed fidelity of their mistresses.

xvi. 5. TODD. W. Browne, the elegant disciple of Spenser, has introduced Remorse sitting at the gate of the House of Repentance, with the same instrument of punishment, *Brit. Past.* 1. 5 (ed. 1616).

xx. 1-3. RIEDNER. Cf. *Aen.* 1. 592-3:

> Quale manus addunt ebori decus, aut ubi flavo
> Argentum Pariusve lapis circumdatur auro.

xxii-xxiii. E. B. FOWLER (*Spenser and the Courts of Love*, p. 66). In Marot's *Le Temple de Cupido* [5-6] the god is blindfolded but removes the bandage when he chooses:

> Ce ieune enfant Cupido, Dieu d'aymer,
> Ses yeulx bandez commanda deffermer.

Spenser gives the god the same discretionary power.

xxii. HAZLITT (*Collected Works* 5. 41). The triumph of Cupid at the mischief he has made, is worthy of the malicious urchin deity.

1-2. CHURCH. The poet seems to have copied from the antique gems, on which Cupid is thus represented.

xxix. 6. CHILD. The second watch began at nine, and ended at twelve.

xxx. 4. UPTON. This is Chaucer's expression. . . . Cf. *Miller's Tale* 28; *Troilus and Cressida* 1. 240. . . . 'Tis used by Chaucer in other places [at least a score] and by G. Douglas, and Fairfax 13. 2.

xxxii. 3. CHURCH. Not solicitous whether he defaced his long labors or no.

4. CHURCH. Amoret, who was true to Scudamour in resisting the importunate arts and solicitations of Busyrane.

xlii. 3. UPTON. Enchanted palaces, like castles in the air, are built and vanish in a moment. So vanished the enchanted palace and gardens of Armida, in Tasso; the place and gardens of Dragontina, by the virtuous ring of Angelica, *Orl. Inn.* 1. 14; the castle of Atlante, *Orl. Fur.* 4. 38; 22. 23: "E si sciolse il palazzo in fumo e in nebbia."

THE ORIGINAL ENDING OF THE CANTO

ANNE K. TUELL (*MLN* 36. 310-1) suggests that the stanzas descriptive of the rapturous reunion of Scudamour and Amoret which closed the book in the 1590 edition may have aroused the ire of Burleigh, and that this fact may explain the poet's protestation in the first stanza of the Proem to Book Four, and also explain why the lovers ultimately drop out of the narrative without being reunited.

"But the stanzas of *Faerie Queene* 3, end, 1590, are frankly sensuous, boldly amorous, stanzas which must have been dear to the poet of *Epithalamion*, not to be sacrificed without reason. Their excision has usually been explained as a necessity of structure. Spenser, returning to the *Faerie Queene* with the problem of Book 4 before him, had further use for the separation of Scudamour and Amoret. He

altered therefore the end of Book 3, that the lovers might just miss each other in the teasing way of romantic epic.

" That Spenser did make a larger use of the Amoret theme than he had at first intended, seems obvious. He kept it at the expense of order and clarity, allowing the narrative to double on itself to introduce the Temple of Venus. He plainly needed Amoret. The excision, however, at the end of Book 3 was unnecessary in order to keep her. Amoret resumes her wanderings, only—after a romantic episode—to be lost again. She might as well have been lost by Scudamour as by Britomart, unless we can persuade ourselves that there is important allegorical need for her brief companionship just at this point with Britomart.

" More specifically, Spenser fails to introduce the rejected stanzas later when he has desperate need of them, toward the end of Book 4, after 4. 9. 39, perhaps. At last the several ways of Amoret and Scudamour draw together; there is again occasion for the rapturous greeting; but Scudamour entirely neglects to perceive Amoret. In this passage we have the worst loose end in the *Faerie Queene*, though Spenser had, ready made, the perfect finish. He must have had the fine stanzas in memory; certainly in print. But he failed to use them, careful man as he was in the salvage of old material. Is it possible that he is still fearing of contemptuously obeying the frown of the ' rugged brow '? "

Miss Tuell's suggestion is not convincing. Spenser would hardly have applied the expression " My looser rimes " (Book 4. Proem 1. 3) to his *Faerie Queene*, for in *Sh. Cal.* Nov. 22 he clearly shows what the expression meant by classifying "light virelayes" and "looser songs of love" together. Incidentally, one is tempted to remark that if all the passages that are thought to have met with Burleigh's disapproval, and all those that are thought to have been directed against him, were assembled, they would constitute an impressive anthology.

COMMENDATORY VERSES

TODD. The two sonnets signed "W. R." are understood to be written by Sir Walter Raleigh, who was certainly a poet of no mean fame. The verses signed "Hobynoll" are the very elegant production of Gabriel Harvey, by which signature he is described in the *Shepherd's Calendar*. The poem signed "R. S." may be attributed to Robert Southwell, or Richard Stanyhurst, or Richard Smith, or Richard Stapleton, who were poetical writers contemporary with Spenser, and of whom Stapleton and Smith are known as authors of other commendatory verses; yet Mr. Upton [Preface, p. xxxviii] would assign this little poem to Robert Sackville, eldest son of Lord Buckhurst, the Sackvilles (he says) being not only patrons of learned men, but learned themselves. I am at a loss to whom to ascribe the poem signed "H. B.", and can offer no other opinion in respect to the author of the next, subscribed "W. L.", than what the compiler of the *Bibliographia Poetica* has given, that it might be William Lisle, the poetical translator of part of Du Bartas, and (which the compiler of the *Bib. Poet.* appears not to have known) of part of Heliodorus. The last poem bears a signature assumed by several writers in the age of Elizabeth, and I am unable to fix on the author.

"A Vision upon this conceipt." WARTON (2. 253). There is a particular beauty in the allegorical turn of this little composition in praise of the *Faerie Queene*, as it imitates the manner of the author whom it compliments.

JOHN HANNAH (*Poems of Sir Walter Raleigh and other Courtly Poets*, 1892, pp. 215-6). This noble sonnet is alone sufficient to place Ralegh in the rank of those few original writers who can introduce and perpetuate a new type in a literature; a type distinct from the "visions" which Spenser translated. The highest tribute which it has received is the imitation of Milton.

LOUISE CREIGHTON ("Sir Walter Raleigh," *Camb. Hist. of Eng. Lit.* 4 (1909). 54). The stately dignified sonnet . . . is worthy of an age when the sonnet attained rare distinction.

E. K. CHAMBERS (*Sir Thomas Wyatt and some Collected Studies*, 1933, p. 195). Some of the best of Ralegh went into his poetry. Very little of it is left to us, but that little reveals fundamental brain-work, a power of concentrated phrasing, which was only too rare among his contemporaries. Elizabethan commendatory verse is generally flat and formal, but how greatly Ralegh's sonnet to the author of the *Faerie Queene* is planned.

1. WARTON (2. 253). Thus Milton on his "Deceased Wife" (Sonn. 23):

Methought I saw my late-espoused saint.

And he probably took the hint of writing a visionary sonnet on that occasion, from this of Raleigh.

10. E. K. CHAMBERS (*Sir Thomas Wyatt and some Collected Studies*, p. 196). What a magnificent conceit!

DEDICATORY SONNETS

NASHE (*Pierce Penilesse, His Supplication to the Devill*, ed. G. B. Harrison, 1924, pp. 135-6). . . . none but thou most curteous *Amyntas* [Lord Strange] be the second misticall argument of the knight of the Red-crosse.

Oh decus atque æui gloria summa tui.

And heere (heauenlie Spencer) I am most highlie to acuse thee of forgetfulnes, that in that honourable catalogue of our English Heroes, which insueth the conclusion of thy famous Fairie Queene, thou wouldst let so speciall a piller of Nobilitie passe vnsaluted. The verie thought of his far deriued discent, & extraordinarie parts wherewith he astonieth the world, and drawes all harts to his loue, would haue inspired thy forewearied Muse with new furie to proceede to the next triumphs of thy statelie Goddesse, but as I in fauor of so rare a scholler, suppose with this counsell he refraind his mention in this first part, that he might with full saile proceed to his due commendations in the second. Of this occasion long since I happened to frame a sonnet which being wholie intended to the reuerence of this renoumed Lord, (to whom I owe all the vtmoste powers of my loue and dutie) I meante heere for variety of stile to insert.

Perusing yesternight with idle eyes,
The Fairy Singers stately tuned verse:
And viewing after Chap-mens wonted guise,
What strange contents the title did rehearse.
I streight leapt ouer to the latter end,
Where like the queint Comædians of our time,
That when their Play is doone do fal to ryme,
I found short lines, to sundry Nobles pend.
Whom he as speciall Mirrours singled fourth,
To be the Patrons of his Poetry;
I read them all, and reuerenc't their worth,
Yet wondred he left out thy memory.
But therefore gest I he supprest thy name,
Because few words might not cõprise thy fame.

Beare with me gentle Poet, though I conceiue not aright thy purpose, or be too inquisitiue into the intent of thy obliuion: for how euer my coniecture may misse the cushion, yet shal my speech sauour of friendship, though it be not alied to iudgement.

WARTON (*Hist. of Eng. Poetry*, 1781, 3. 444). This volume [Chapman's *Homer*] is closed with sixteen sonnets by the author, addressed to the chief nobility. It was now a common practice, by these unpoetical and empty panegyrics, to attempt to conciliate the attention, and secure the protection, of the great, without which it was supposed to be impossible for any poem to struggle into celebrity. Habits of submission, and the notions of subordination, now prevailed in a high degree: and men looked up to peers, on whose smiles or frowns they believed all sublunary good and evil to depend, with a reverential awe. Henry Lock subjoined to his metrical paraphrase of Ecclesiastes, and his *Sundry Christian Passions contayned in two hundred Sonnets*, both printed together for Field, in 1597, a set of secular sonnets to the nobility, among which are the lord Buckhurst and Anne the amiable

countess of Warwick. And, not to multiply more instances, Spenser in compliance with a disgraceful custom, or rather in obedience to the established tyranny of patronage, prefixed to the *Fairy Queene* fifteen [seventeen] of these adulatory pieces, which in every respect are to be numbered among the meanest of his compositions. (This practice is touched by a satirist of those times, in Pasquill's *Mad Cappe*, Lond. Printed by J. V. 1600. 4 to. fol. 2.) Speaking of every great man,

> He shall have ballads written in his praise,
> Bookes dedicate vnto his patronage;
> Wittes working for his pleasure many waies:
> Petegrues sought to mend his parentage.

[For a full discussion of this practice, see Phoebe Sheavyn, *The Literary Profession in the Elizabethan Age.*]

"To Hatton." 11-12. TODD. Milton is the best commentator on the words now before us, for he describes the nightingale, in his *Il Penseroso* [57-8],

> In her sweetest saddest plight
> Smoothing the rugged brow of night.

"To Oxenford." 10-11. PUTTENHAM (*Arte of English Poesie* 1. 31). And in her Maiesties time that now is are sprong vp an other crew of Courtly makers Noble men and Gentlemen of her Maiesties owne seruauntes, who haue written excellently well as it would appeare if their doings could be found out and made publicke with the rest, of which number is first that noble Gentleman *Edward* Earle of Oxford. *Thomas* Lord of Bukhurst, when he was young, *Henry* Lord Paget, Sir *Philip Sydney*, Sir *Walter Rawleigh*, Master *Edward Dyar*, Maister *Fulke Greuell*, *Gascon*, *Britton*, *Turberuille* and a great many other learned Gentlemen. . . . That for Tragedie, the Lord of Buckhurst, and Maister *Edward Ferrys* for such doings as I haue sene of theirs do deserue the hyest price: Th' Earle of Oxford and Maister *Edwardes* of her Maiesties Chappell for Comedy and Enterlude.

TODD. Henry Lok, in his *Ecclesiastes paraphrased*, 4 to, 1597, has inscribed a sonnet to this nobleman, in which the poet conjures him

> by his wonted prayse,
> Awhile his song to heare, and trueth indure:

And he tells his Lordship,

> Your passed noble proofe doth well assure
> Your blouds, your minds, your bodies excellence.

"To Northumberland." TODD. This nobleman obtained another tribute of poetick praise. For thus Henry Lok, in his *Ecclesiastes paraphrased*, addresses him . . . .

> Who would intreat of earthly happinesse,
> He need but take a patterne of your state,
> Born noble, learned bred; whose acts expresse
> That honour cannot vertues force abate, etc.

"To Cumberland." TODD. The valour of this nobleman is highly commended also in a sonnet by Henry Lok, addressed to him at the end of *Ecclesiastes paraphrased.*

DODGE. Cumberland had recently been appointed (1589) Queen's champion.

8. DODGE. Probably the naval expedition to the Azores, from which he returned in the last days of 1589.

"To Essex." WARTON (*Hist. of Eng. Poetry*, 1781, 3. 421). Coxeter says, that he had seen one of Ovid's Epistles translated by Robert earl of Essex. This I have never seen; and, if it could be recovered, I trust it would only be valued as a curiosity. A few of his sonnets are in the Ashmolean Museum, which have no marks of poetic genius. He is a vigorous and elegant writer of prose. But if Essex was no poet, few noblemen of his age were more courted by poets. From Spenser to the lowest rhymer he was the subject of numerous sonnets, or popular ballads. I will not except Sydney. I could produce evidence to prove, that he scarce ever went out of England, or even left London, on the most frivolous enterprise, without a pastoral in his praise, or a panegyric in metre, which were sold and sung in the streets. Having interested himself in the fashionable poetry of the times, he was placed high in the ideal Arcadia now just established: and among other instances which might be brought, on his return from Portugal in 1589, he was complimented with a poem, called "An Egloge gratulatorie entituled to the right honourable and renowned shepherd of Albions Arcadie Robert earl of Essex and for his returne lately into England." (Licensed to R. Jones, Aug. 1, 1589. Registr. Station. B. fol. 264 b.) This is a light in which lord Essex is seldom viewed. I know not if the queen's fatal partiality, or his own inherent attractions, his love of literature, his heroism, integrity, and generosity, qualities which abundantly overbalance his presumption, his vanity, and impetuosity, had the greater share in dictating these praises.

"To Hunsdon." 6-12. DODGE. Henry Carey, Lord Hunsdon, was son of Anne Boleyn's sister. His victory against odds at the battle of the Gelt in Cumberland (1570) ended the rebellion of the northern earls.

"To Buckhurst." 1-4. WARTON (2. 109). Thus much may truly be said, that Sackville's "Induction" [to the *Mirrour for Magistrates*] approaches nearer to the *Fairy Queen* in the richness of allegoric description, than any previous or succeeding poem.

WARTON (*Hist. of Eng. Poetry*, 1781, 3. 233). We may venture to pronounce that Spenser, at least, caught his manner of designing allegorical personages from this model [Sackville's "Induction" to the *Mirrour for Magistrates*], which so greatly enlarged the former narrow bounds of our ideal imagery, as that it may justly be deemed an original in that style of painting. For we must not forget that it is to this "Induction" that Spenser alludes in a sonnet prefixed to his Pastorals, in 1579 [a slip of memory, of course].

TODD. Henry Lok, in his *Ecclesiastes paraphrased* . . . has neatly alluded to Lord Buckhurst's poetical talents in a sonnet inscribed to him:

> But when I call to mind your pen so blest
> With flowing liquor of the Muses spring,
> I feare your daintie eare can ill digest
> The harsh-tun'd notes which on my pipe I sing.

[See note on "To Oxenford."]

"To Norris." 10. TODD. His exploits in other countries are also enumerated by Henry Lok in a sonnet addressed to him at the end of *Ecclesiastes paraphrased:*

The moderne Marses did your vertues try;
Whilst you the proud Iberian forces quayld
In Britany, and in Netherland, whereby
With equall armes they seldome have prevayld:
The trecherous practise, wherewith they assayld
Th' inconstant humors of the Irish foes,
Your pollicies have stayd, when force hath fayld,
Whereby your merits measure daily growes.

"To Raleigh." 1. TODD. An unknown author has addressed Henry Constable in a phrase of the same kind. See the edition of Milton, 1801, vol. 5, p. 444:

Englands sweete nightingale, what frights thee so, etc.

[See note on "To Oxenford."]

13. "thy poeme." Raleigh's *Cynthia*, extant only in fragments, if indeed any of the original poem survives. For the most recent discussions of the poem, see Agnes M. C. Latham, "Sir Walter Ralegh's *Cynthia*," *RES* 4. 129-134, and E. K. Chambers, *Sir Thomas Wyatt and some Collected Studies*, pp. 196-8.

"To the Countess of Pembroke." 9. TODD. Henry Constable, in one of his manuscript sonnets in my possession, addresses this lady with a similar application to her deceased brother, the beloved and accomplished Sir Philip Sidney:

Ladie, whome by reporte I only knowe,
Yet knowe so well as I must thee adore:
To honoure thee what need I seeke for more?
Thou art his sister whom I honoured so.
Thy minde, all say, like to thy brother is, etc.

The same allusion is made by Henry Lok, in a sonnet inscribed to this lady at the end of his *Ecclesiastes paraphrased*. And indeed "who would not sing for Sidney?"

"To Lady Carey." PERCY W. LONG (*Spenser and Lady Carey*, pp. 266-7) makes this sonnet his point of departure for developing the thesis that Lady Carey is the mistress whom the poet celebrates in the *Amoretti*, and is presumably the Amoret of the *Faerie Queene*. He observes that it is written in the extravagant Petrarchan vein of the courtly sonneteer, that it is addressed to "a lady of comparatively inferior rank," who, along with the Countess of Pembroke, one of the foremost ladies of the realm, is thus singled out for recognition in the dedicatory sonnets, and that the concluding lines promise "to celebrate at greater length the 'glorious ornaments' of Lady Carey." This paper will receive proper attention in the volume which is to contain the *Amoretti*.

"To all the Ladies in the Court." TODD. Henry Lok thus closes his collection of sonnets subjoined to his *Ecclesiastes paraphrased*, with an address "To the Honorable Ladies and Gentlewomen, attendants in the Court," and another to his friends in general.

1. DODGE. Spenser seems to have in mind Apelles and his Venus of Cos, for which various courtesans of the city served as models. Perhaps he confused this painting with Zeuxis' Helen of Croton, in the painting of which the artist had for models the five most beautiful maidens of the city.

APPENDIX I

THE PLAN AND CONDUCT OF BOOK THREE

JOHN UPTON (*Spenser's Faerie Queene* 2. 578-580). But remember that Spenser never sets up for imitation any such character, either in men or women, as haters of matrimony: affection and love to *one,* and only to *one,* is the chast affection which he holds up to your view, and to your imitation. Such is Britomartis, who is in love with an unknown Hero, and yet not so unknown but her passion is justifiable; such is the love between Sir Scudamore and Amoret; and who can but pity the distressed Florimel for casting her affections on one who for a time disregards her?

What a variety of chast females, and yet with different characters, has our poet brought together into Fairy land! Britomartis the heroine; the persecuted Florimel; the two sisters Belphoebe and Amoret: Belphoebe nurtured by Diana in the perfection of maidenhead, and Amoret brought up by Venus in goodly womanhood, to be the ensample of true love. How miraculously, and yet speciously, is the birth, nurture, and education of Amoret described in the gardens of Adonis! Our poet shows himself as good a philosopher as poet, and as well acquainted with all kind of metaphysical lore as with the romances of Charlemagne and Arthur. And that the beauty of chast affection may the better be seen by its opposite, we have introduced the wanton wife of old Malbecco, and the not very chast Malecasta. To these may be added those characters, which though out of Nature's ordinary ways, yet are highly proper for a Fairy poem, as the giant and giantess, the three fosters, and the Satyrs; all fit emblems of Lust. . . .

As Homer often mentions his chief hero Achilles, to show that he has this unrelenting hero's resentment still in view, so likewise does Spenser keep still in view the magnificent Prince Arthur, who is in pursuit of Gloriana. There are many historical allusions in this book—the poet himself hints as much in many places: see the Introducton 4-5. That "gracious servaunt" there mentioned, is his honored friend Timias; we shall see hereafter the fatal effects of the wound which Lust inflicted on him in 3. 5. 20. Queen Elizabeth we may see "in mirrours more than one" even in Britomartis, though covertly; in Belphoebe more apparently. The whole third canto relates to the English history. Queen Elizabeth is as elegantly complimented by Spenser as Augustus Caesar was by Virgil, or Cardinal Hippolito by Ariosto; and though Britomartis is shown her progeny by narration only, yet the poetry is so animated as to vie with the sixth Æneid, or to rival the third canto of Ariosto; where the heroes themselves, or their idols and images pass in review. How nervous are the following verses, where the son of Arthegal and Britomartis is described! [3. 30. 1-4 quoted.] Merlin, rapt in vision, paints as present, though absent, the heroical Malgo—'tis all as finely imagined, as expressed. [3. 32. 1-4 quoted.] The pathos is very remarkable, where he describes the Britains harassed and conquered by the Saxons, "Then woe, and woe, and everlasting woe—." This is truly Spenserian both passion and expression. Presently after how poetically and prophetically are kingdoms represented by their arms and ensigns!

There shall a Raven far from rising sun . . .

There shall a Lion from the sea-born wood. . . .

The restoration of the British blood and the glories of Queen Elizabeth's reign must in a historical view close the narration. But how finely has the poet contrived to make Merlin break off! "But yet the end is not—." Intimating there shall be no end of the British glory. I take it for granted that Spenser intended these historical facts as so many openings and hints to the reader, that his poem "a continued allegory" should sometimes be considered in a historical, as well as in a moral view. And the various historical allusions are in the preface and in the notes accordingly pointed out; though the reader may possibly imagine that in some particulars I have refined too much.

But let us see how this third book differs from the two former; for in difference, opposition, and contrast, as well as in agreement, we must look for what is beautiful. And here first appears a woman-knight, armed with an inchanted speare, like another Pallas,

> . . . which in her wrath o'erthrowes
> Heroes and hosts of men.

There is likewise a most material difference from the two former books in this respect, namely, that the two several knights, of Holiness and of Temperance, succeed in their adventures; but in this book, Sir Scudamore, who at the court of the Fairy Queen undertook to deliver Amoret from the cruel inchanter Busirane, is forced to give over his attempt; when unexpectedly he is assisted by this emblem of chastity, Britomartis; who releases the fair captive from her cruel tormentor: and thus Love is no longer under the cruel vassallage of Lust.

We have in this book many of the heathen deities introduced as Fairy beings; Cymoente or Cymodoce the Nereid (for by both these names she is called), Proteus, Diana, Venus and Cupid. But this is not peculiar to this book alone, nor the introducing of characters which have power to control the laws of Nature. We have heard of Merlin before, but here we visit him in his own cave. The Witch is a new character, for Duessa and Acrasia are witches of another mould: go and see her pelting habitation, 7. 6-7. One would think the poet was painting some poor hovel of a pitiful Irish wretch, whom the rude vulgar stigmatized for a witch on account of her poverty and frowardness. The inchanted house of Busirane is a new piece of machinery, and exceeds, in beauty of description, all the fictions of romance writers that I ever yet could meet with. The story of Busirane is just hinted at in 3. 6. 53 to raise the expectation of the reader, and to keep up that kind of suspense which is so agreeable to Spenser's perpetual method and manner. We have seen Braggadochio and Trompart before, which are comic characters, or characters of humour; such likewise are the Squire of Dames, and Malbecco.

The variety of adventures are remarkably adapted to the moral. Notwithstanding the distresses of all these faithful lovers, yet by constancy and perseverance they obtain their desired ends: but not altogether in this book, for the constant Florimel is still left in dolefull durance; Amoret is delivered from the cruel Inchanter, but finds not her lover; Britomartis is still in pursuit of Arthegal; and the suspense is kept up, that this book might connect with the following, and that the various parts might be so judiciously joined as to make ONE poem.

KATE M. WARREN (Introduction to her edition of Book III, pp. vii-xiii). The Third Book of the *Faerie Queene,* the Legend of Chastity, completes the first half

of the poem, as it remains to us in its Six Books. Books I. to III. first appeared in 1590, bound together in one quarto volume, but, in character, the Third Book belongs rather to the second installment of the poem—Books IV. to VI. The First two Books stand apart from the rest. Their stories have a form and unity—a beginning, a middle, and an ending—which the others, save the Fifth, are almost without; the main action is much less complicated, the digressions or episodes being more closely knit up with it. There is a difference, too, in the verse. In the four later Books, though they all contain much fine metrical work, quite equal to, and sometimes surpassing, that of the two earlier ones, the general level is scarcely as high.

Of the form, then, of the Third Book, there is little to say. Sometimes the only connection between the stories is that they afford examples of chastity or its opposite. An example of this is the account of the "Squire of Dames," borrowed from Ariosto, and doing nothing at all for the progress of the narrative which it interrupts. For the long and numerous digressions in this Book the poet will now and then apologize, but he more often proceeds with as calm a disregard of whither he is leading us as the most meandering romance writer of the Middle Ages. It is difficult to tell why he grew so much more careless of form in these later Books. This disregard of it is not only seen in the shaping of the separate "Legends," but the larger framework of the whole poem—which he points out in the letter to Raleigh—appears, in the Third Book, to have been forgotten altogether. There is no allusion in it to the quest of Scudamore as originating from the court of Gloriana. We do not indeed even hear of the main quest—the rescue of Amoret from Busirane—until the eleventh canto. Whatever central action can be discerned in this Book belongs to Britomart and her search for Artegall, and even that is not kept continuously in view; the "accidents" are often more prominent than the history of the Virgin Knight. Even the vague unity which may be claimed for the poem. in as far as all the stories there brought together are to illustrate the virtue of chastity, is much less apparent than it would be if Spenser's conception of the virtue were more limited—if, for example, he regarded the quality of "continence" as its chief element. But in his mind it is not only a moral virtue that can be compassed, but a spiritual idea. His Legend of Chastity might be more justly named the "Legend of Free Love." He includes continence as an attendant quality upon Chastity, but expands his conception of the virtue to include also all unselfish love between man and woman. It thus becomes a theme as wide as life itself. Time after time the poet is careful to make this conception clear, and especially to emphasize the thought that pure love, or chastity, is unselfish; dishonourable love, or unchastity, seeks only its own pleasure—"such love is hate," but true love "does alwaies bring forth bounteous deeds, And in each gentle heart desire of honor breeds." More plainly still he states the thought in the beginning of canto 3. [Stanza 1 quoted.]

This passage is called forth by the strong love that seizes Britomart for Artegall. A still finer statement of the same thing is made in connection with Prince Arthur's love for the Fairy Queen. [Canto 5, stanzas 1-2 quoted.]

These lines might well stand as the motto for Book III., which is their commentary and illustration. In this connection may be noticed also the effort of the young Squire not to reveal his love for Belphoebe. Chaste love withholds the expression of itself if harm to its object may be the issue.

It is easy to understand, if we have at all realized the nature of Spenser, that the subject of Chastity, as he conceived it, was especially suited to his genius. It took him into the refined air of the world of spiritual ideas where he was always at home. It was here that his imagination became most exalted, here that he shaped his loveliest forms. Here he lived, not apart from human nature, but in full view of her "Godlike head crowned with spiritual fire"; her "feet of clay," though visible, were at a distance. In this poem, then, we find his love of high and delicate beauty giving itself ardent expression. He creates forms of womanhood which for pure loveliness of conception have not their equal in English literature, save in his own Una. Florimell, Amoret, Britomart, Belphoebe, are all embodiments of his idea of Chastity, but most of all Britomart. It would seem as if Spenser could only clothe his idea of this "virtue" in female form. The men play a secondary part in the poem. Even Prince Arthur, who, in the other Books, is the saviour of the rest when they fall into their worst strait, is no champion here. He joins in pursuit of the distressed Florimell, but cannot rescue her, for in him she fails to distinguish a friend, and the more he pursues only flees the faster. As night comes on he gives up the chase, and lies down in a peevish temper, throwing bitter blame for his ill success upon the cruel night. And he appears no more, in any important way, in the Legend of Chastity. Of the other knights whose story is here begun, Marinell lives apart in superstitious fear of womankind, and is stricken to earth by Britomart. Sir Scudamore is helpless to rescue his love, Amoret, from a vile enchanter, and leaves the work to Britomart. Sir Artegall we hear of as a noble knight, but he does not appear in person. Sir Satyrane, the woodland "salvage" knight, and Timias, Prince Arthur's Squire, are the only ones who at all distinguish themselves, and even they are but partial victors. Satyrane saves the life of the Squire of Dames, but is felled to earth by a vile giantess, and loses the evil beast he had carefully taken captive in a previous adventure. Timias is only a youth, but he does more deeds of valour than the elder knights; yet he would have died of his wounds save for the compassion of the virgin Belphœbe.

A group of men and women personify various forms of unchastity or selfish love; but with the exception of Malbecco and Paridell they are less vividly imagined than the others. The giantess Arganté is a monster of evil passion, Ollyphant, the brutal giant, is her masculine counterpart. Malecasta, Hellenore, and Busirane are types of a more refined viciousness. The forester, the witches, the ancient fishermen and Proteus, the coward Braggadocchio, who cannot hold his own, even in vice, are other repulsive types. But Paridell and Malbecco are the most clearly marked out. Paridell is the light o' love, whose constant and reckless amours have developed in him heartlessness, but have not touched his bravery. Having allured the wife of his host to fly with him, he then wearies of her as his paramour and

> Her up he cast
> To the wide world, and lett her fly alone:
> He nould be clogd. So had he served many one.

And, being asked where she is, he curtly answers, "I take no keep of her, She wonneth in the forest there before." Yet he can join, willingly, in the rescue of Florimell.

Malbecco is a "cankered crabbed" old man, a miser, wedded to a "lovely

lass," Hellenore, of whom he is madly jealous. Hellenore deceives him and intrigues with Paridell. We feel no great interest in him until his wife flees with her wooer, carrying off her husband's treasure and setting fire to the dwelling. Then his situation is not unlike that of Shylock. " My ducats and my daughter," become, in Malbecco's story, " my money and my wife."

When he pursues the couple in vain, in the false belief that his wife is not a willing captive, and coming at last upon Braggadocchio, is unable to tell his tale for an outbreak of grief—

> There he suddein staid,
> And did the rest with grievous sighes suppresse,
> While teares stood in his eies,—

an element of pathos gathers about him. This is increased when, having found his wife among the satyrs, he tries in vain to persuade her to leave that hateful life,

> And home returne, where all should be renewd
> With perfect peace and bandes of fresh accord
> As if no trespas ever had bene donne.

Returning disconsolate and lonely to take up his buried treasure and go home, he finds he has been robbed of it all by the treacherous Trompart; then,

> With extreme fury he became quite mad,
> And ran away.
>
> High over hilles and over dales he fled.
> . . . . . .
> Griefe, and despight, and gealousy, and scorne,
> Did all the way him follow hard behind;
> And he himselfe himselfe loath'd so forlorne,
> So shamefully forlorne of womankind;
> That, as a snake, still lurked in his wounded mind.

Then we give him our pity. If he had sinned, he was also sinned against; and he was an old man.

From this point to the end of the canto Spenser is on fire, and the work in quality may be compared with that of the description, in Book II., of Maleger and his crew. Like that passage it seems to have been written at white heat, with swiftness, ease and strength, and the delineation of the Malbecco type of character is so vivid that Spenser must have been drawing from the life.

R. E. NEIL DODGE (" Spenser's Imitations from Ariosto," pp. 190-5). To those who read the *Faery Queen* with Ariosto in mind the opening cantos of Book III are almost startling. At the very outset Britomart appears on the scene, and we at once recognize her for a copy of Bradamante. She makes her entry exactly like Bradamante, coming suddenly into view, and without pause rushing to an encounter with the knight in her path, and bearing him down (*F. Q.* 3, 1. 4 ff.; *Orl. Fur.* 1. 60 ff.). Then, a reconciliation being effected, her antagonist, Guyon, Prince Arthur, and she ride on together, till suddenly a damsel on a milk-white palfrey dashes out of the brush pursued by a lustful forester, and Arthur and Guyon immediately spur after the pair, to save the damsel from harm (1. 15 ff.). We are

reminded of Angelica in the first canto of the *Furioso,* and the sequel indicates that Spenser had her in mind (4. 46. Cf. *Orl. Fur.* 1. 21-3; 7. 1-2; cf. *Orl. Fur.* 1. 33-5). Florimel, in fact, with her many lovers, might be taken throughout the book for the faint counterpart of Angelica. Meanwhile Britomart, continuing her course alone, comes to the House of Malecasta, where, as we have seen, her experience is an imitation of Ruggiero's experience with Alcina—just reversed. So much for the first canto. In the second and third cantos we have the beginnings of her love-story, which is continuously parallel to that of Bradamante. These main facts, and some half-dozen minor imitations bring the early cantos of Book III so close to the early cantos of the *Furioso* that Spenser might seem to have taken a fresh start in his "emulation" of Ariosto. As a whole, the third book is incomparably richer than the preceding two in reminiscences of Ariosto.

This fact is, perhaps, hardly surprising, for Britomart being heroine of the book, Spenser's mind would naturally he occupied more than ever with his original. What is much more noteworthy is that the general character of Book III differs markedly from that of the preceding books, and approximates very distinctly to the type of the *Furioso.* The phenomenon is very inexplicable.

The first two books of the *Faery Queen* are, without doubt, the most systematic and careful of the six we now have. Each is devoted to the quest of a single knight, and each is rounded out to complete unity. In the second book, however, we can detect signs of a change. The plot of the first is rigidly concentrated; in the second —though the book can hardly be said to have a real plot, being made up of a string of unprogressive episodes—Braggadochio and Belphoebe, and the chronicle of British kings, and the combat of Arthur with Maleger mar the narrative unity, if they do not absolutely destroy it. Spenser seems to be reaching out towards a somewhat freer, more varied narrative plan.

His stricter allegorical method seems also to be giving him trouble. The career of the Red Cross Knight in its progressive vicissitudes, from the Den of Error, through the House of Pride, the Dungeon of Orgoglio, the Cave of Despair, the House of Holiness, to the final combat with the Dragon of Evil and the triumphant marriage with Una, is, on the whole, set forth with rare imaginative power. In the career of Guyon the allegory begins to lose life. The House of Golden Meane is tolerable, but Medina herself is so pale and bloodless that Spenser seems to have hardly dared make her Guyon's avowed mistress; their mutual troth is suggested only in the faintest manner (2. 2. 30. 5; 2. 7. 50); and the House of Temperance with its cut and dried allegory of the human body, the house of the soul, is perilously close to a *reductio ad absurdum.* Spenser, one would think, must have felt that if his characters and scenes were to continue to be the embodiment of merely abstract qualities and conditions, or the transmogrification of things material, there would be danger of his poem becoming completely ossified. His imagination could not continue indefinitely to give life to abstractions.

We shall hardly be surprised, therefore, at the change in narration and allegory which comes with the third book.

In narration Spenser abandons unity of action. The plot of which Florimel is heroine runs side by side with the main plot, the quest of Britomart, touching it only at the outset, and other characters give other centres of interest, or incipient plots, as Timias and Belphoebe. There are frequent digressions. The scene is con-

stantly shifting. The quest of Britomart moves towards no definite goal of action: the achievement with which she brings the book to a close is accidental and unforeseen. The end of the book, indeed, ends nothing, for all the main threads of interest are still to be spun out. In brief, the narrative character of this book is utterly different from that of the first two. For a single knight, pursuing his quest through opposing dangers, with varying vicissitudes of fortune, all accessory figures grouped about him in strict subordination, we have independent knights and ladies, whose paths cross and recross, who come and go much as fate drives them, without definite goal, all dominated by Britomart, but not controlled by her. This is manifestly the varied world of the *Furioso*.

The change in allegory is equally marked. One notices, for instance, that there are fewer allegorical sign-boards. From the "Wood of Error" to the "House of Holiness" the first book is full of them, and the second book has the "House of Golden Meane," the "Cave of Mammon," and half a dozen others: the third book has the "House of Malecasta," and that alone. One notices, too, the absence of characters labelled as mere abstractions. The first book has Despair, Orgoglio, Corceca, Sansfoy and his brethren, and others too numerous to mention; the second book has Furor, Occasion, Atin, Alma, Medina, Mammon, etc., etc.; save Malecasta and her crew—for the Masque of Cupid may fairly be set aside—the third book has hardly one. Taking the list of characters in each book at large, we discover a similar distinction. The Red Cross Knight, Una, Duessa, Archimago are the embodiment of manifest abstractions, as also are Guyon, the Palmer, Acrasia, Cymochles; what abstractions are embodied in the characters of the third book? Britomart is nominally the embodiment of Chastity; but what abstraction does Florimel stand for? Malecasta is, of course, Unchastity incarnate; what, then, is Hellenore? If Hellenore stands for some abstraction or other, why does Spenser apologize for writing of "a wanton lady," and defend himself from the charge of aspersing womankind by saying that she is merely "one, of women all" (9. 1 and 2)? As for Malbecco, his ultimate transformation into the abstraction, Jealousy, is described with wonderful effect: what abstraction does he represent before his transformation? Then, for the allegorical action. In the first book Holiness is shown struggling through those spiritual dangers which peculiarly beset it to the overthrow of Evil and to union with Heavenly Truth. In the second book Temperance stands firm against those passions and desires which peculiarly beset it, and in the end triumphs over Incontinence, the worst of all. In each case the allegory presents a perfectly definite succession of spiritual states considered in the abstract. What does Britomart, or Chastity, do? She reads Malecasta a lesson; she drives off Ollyphant, a type of Lust; she sets Amoret free from Busyrane—which may be taken to signify the power of Chastity freeing Womanhood from thraldom to material passion. But what is the hidden spiritual significance of her combat with Marinell, of her sojourn in the castle of Malbecco? Taking her career as a whole, one cannot but see that, whatever else the allegory may do, it certainly does not, like that of the first two books, present a succession of distinct spiritual states considered in the abstract. And turning from Britomart to Florimel, one perceives immediately that the allegory of this unfortunate lady's career is at the very antipodes to the allegory of the abstractions. To sum up, the characters of Book III may fairly be regarded as men and women of certain general types engaged in actions which are typically moral.

And here again we find ourselves close to the *Furioso*, which has allegorical episodes, but of general allegory only so much as one might read into almost any romance poem. Set Book III and the *Furioso* side by side, and one lends itself to allegory almost as readily as the other.

This change is certainly remarkable: it is a change of world. The world of Book I is a world of spiritual abstractions, in which the outer semblance of chivalry does not for an instant deceive the reader; the world of Book III is the world of chivalry itself, which occasional abstractions in no way perturb. Book II marks the transition. The change is lasting. In Book V we have a partial reversion to the earlier type, but Books IV and VI are distinctly of the later; Book VI, indeed, is about as purely chivalric as one could desire. Consciously or unconsciously, Spenser has drawn nearer to Ariosto. That his poem should begin in a world peculiarly his own, and then, as if irresistibly, drift into the world of the *Furioso* is perhaps not without significance.

ERNEST DE SELINCOURT (Introduction to the one-volume Oxford edition, pp. xliv-xlvii). These first two books are alike in their simple design. In each a single knight, representing a particular virtue, brings his quest to a successful issue, and in each Prince Arthur plays a well defined and significant rôle. But in the second of them we see signs of a different handling, not only in the more intimate human psychology, but also in the introduction of characters, like Braggadocchio and Belphoebe, who are irrelevant to the main plot. In the third and fourth books this change in the conduct of the poem is so far developed as to break the pattern of the original design. Spenser's canvas becomes more crowded. He realizes that the mere presence of Arthur in each book is not enough to save his poem from falling into twelve separate romances; he feels the need of a closer interdependence; and desires not only to keep in sight those heroes whose mission is already fulfilled, but also to introduce others whose main achievements are to be his subsequent theme. His action, therefore, becomes more complicated. He starts adventures, but keeps the reader in suspense as to their issue, and as far as mere narrative is concerned he seems to be treating his plot with all the daring inconsequence of Ariosto.

But to argue from this impression that Spenser was writing at random, and, grown weary of his allegory, was using his poem as a mere receptacle for any casual and irrelevant thought or incident, is to draw a false conclusion. For this modification of his plan was suggested by the nature of the virtues that he came in these books to interpret; and the allegory only becomes more intricate because, in dealing with Love and Friendship, it must adapt itself to the complex realities of life.

The position of women in society had lately undergone a significant change. At the court of Elizabeth women no longer received an empty homage which excluded them from all the more serious interests of life. Their culture, their education, their artistic accomplishments, enabled them to share in the intellectual life of their time: they were not merely lovers, they had become companions and friends. At the same time, the veneration in which the Middle Ages had professed to hold them, though it was often a transparent cloak for contempt, had received new life from the teaching of the Platonists, whose doctrines, as set forth for example in the *Courtier* of Castiglione, had a wide vogue among the more thoughtful men of the time. Love was to them the expression of the yearning of the soul after true beauty.

They recognized its physical basis, but saw in "sensuall covetynge the lowermost steppe in the stayers by the whiche a man may ascende to true love." Beautie, said Bembo in the *Courtier*, was good, and consequently "the true love of it is most good, holy, and evermore bringeth forth good frutes in the soules of them, that with the brydle of reason restrayne the yll disposition of sense." The interaction of Platonic theory and personal experience is responsible for much of the portraiture of woman in Elizabethan literature. Thus the *Arcadia* differs from earlier romances both in the prominence and the variety of its heroines. And Spenser, the friend of Sidney, had long been an ardent Platonist. His early hymns to Love and Beauty, are the completest expression in our literature of the doctrines of Bembo and Ficino, and in the *Shepheardes Calender* he had voiced the same conviction. Like all lovers of beauty he was keenly susceptible to the influence of women, and if we may judge by the dedications of his poems he had found in their company both friendship and understanding. The virtue of Chastity, therefore, appears to him in a widely different form from that in which it was celebrated either by the mediæval saint, or in the knightly conventions of the Courts of Love.

Chastity to Spenser is no monastic virtue, the mere escape from all the temptations of the flesh. This aspect of the matter had already been treated in the triumph of Sir Guyon over the wiles of Acrasia, and could easily have been elaborated by a rigid adherence to the original scheme of the poem. To Spenser it has a far wider significance, it is the key to the intercourse of man and woman in all the relationships of life. It is, in fact, inseparable from some aspects of friendship; and the alteration of the close of Book III, so as to hold in suspense the fates of Scudamour and Amoret, was designed to bring out more clearly the close kinship of these two virtues, based as they both are on physical instinct, and potent alike either for good or evil, according to the spiritual quality of the character in which they worked.

> Wonder it is to see, in diuerse minds,
> How diuersly loue doth his pageants play,
> And shewes his powre in variable kinds. (5. 1)

This diversity, wherein lies at once the interest and the ethical significance of the study, could not be shown by dwelling exclusively upon the fortunes of one hero and heroine. It calls for a fuller canvas, in which the ideal may be presented in different types of character, and may be seen in relation with characters who illustrate its variable kinds. Britomart, Amoret, Belphoebe, Florimel, are all types of "Chastity," but are essentially different. And no student of life can doubt that Spenser is right in giving prominence to a heroine rather than a hero. He has been blamed because the adventure assigned to Scudamour is in reality achieved by Britomart, who thus becomes the dominant figure in the legend of Chastity. But he had seen enough of life to realize where man, for all his heroism and nobility, was likely to be found the weakest, and where he must turn for aid, not to other men, but to the noblest type of womanhood. And so he conceives of Scudamour as a man of high courage, in many respects a noble knight, and certainly a sincere lover, yet unable, without the help of Britomart, to expel from his nature the evil which makes him unworthy to gain his quest. It is significant, too, of his reading of life, that Belphoebe, the fancy free, has no masculine counterpart. Marinell's avoidance of woman is from fear, not natural instinct, and leads only to his overthrow. For man, at least, it is

A lesson too too hard for liuing clay,
From loue in course of nature to refraine. (4. 26)

And how love may best be ordered is best taught in the study of its manifestation in different characters—in Arthur, who is stirred to a restless desire for noble deeds, and Timias, who allows the strength of a noble passion to confuse his mind and paralyse his whole nature, in Malbecco and Braggadocchio, in whom lust is overmastered by two stronger and baser passions, greed and fear; in the witch's son and the fisherman in whom mere animalism is uncontrolled by higher impulses; in Sir Paridell, the accomplished seducer, who degrades the nobler qualities of a keen and subtle intellect to pander to his lust; and in the Squire of Dames, the contemptible offspring of a social decadence, who delights in recording

his aduentures vaine,
The which himselfe, then Ladies more defames, (8. 44)

and who is significantly presented as in the clutches of Argante, the Giauntess of prostitution.

The whole book is charged with the subtlest moral significance. It is a mirror of the world that Spenser knew on its ideal and on its sordid sides, a world of which he recognized the temptations as surely as he saw the beauty. And his treatment of friendship follows the same lines.

WILLIAM FENN DEMOSS ("Spenser's Twelve Moral Virtues 'according to Aristotle'," pp. 84-92). Passing to Chastity, Book III, we find that Spenser again follows Aristotle's method of treating a virtue and his conception of what a virtue is. Even Chastity is presented as a mean between extremes. Moreover, the extremes themselves are Aristotelian.

There is a very close relation between Shame, or Chastity, and Temperance. Both Aristotle and Spenser make Temperance include sex morality. The extremes of Aristotelian Shame, or Modesty, in the strict sense, are Shamelessness and Licentiousness, on the one hand, and Bashfulness, lack of courteous bearing, on the other. The extremes of Aristotelian Temperance, in the strict sense, are Licentiousness and Incontinence, on the one hand, and Insensibility, or Asceticism, on the other. Now it will be remembered that Spenser in his discussion of Chastity draws not only upon Aristotle's discussion of Shame, or Modesty, but also upon that part of his discussion of Temperance which has to do with sex morality. Accordingly he makes the extremes of his virtue of Chastity the Aristotelian extremes of Shamelessness, Licentiousness, and Incontinence, on the one hand, and Discourtesy and Insensibility, or Asceticism, or Celibacy, on the other.

[De Moss argues his point with somewhat Procrustean rigor. Thus Belphoebe guards her Chastity from the extremes of "the Middayes scorching powre," and "the sharp Northerne wind" (3. 5. 51. 4-5); and exemplifies the chaste mean of Courtesy in her treatment of Timias (3. 5. 27-55; especially 55. 1-5). In Aristotle Courtesy is Friendship, and Friendship is Love. Discourtesy therefore includes Celibacy. So Mirabella in Book 6, canto 7, typifies the deficiency, Celibacy; and Diana, ascetic, ungracious, intolerant towards Venus (3. 6. 21-2) illustrates the extremes, Discourtesy and Celibacy. Marinell in Book 4, canto 11, especially stanza 5, expresses Spenser's plainest condemnation of the extremes, Celibacy, Insensibility,

Asceticism. In contrast with all these is Britomart's Courtesy to Malecasta (3. 1. 30-67, especially 55).]

Finally, a consideration of the characters in Book III shows plainly that Spenser treats Chastity as a mean, and that his extremes are the Aristotelian ones already mentioned. Marinell and Diana go to extremes in the direction of Discourtesy and Celibacy. Britomart, Belphoebe, Amoretta, and the true Florimell represent the mean. The extreme of Licentiousness is emphatically represented in the horrible Titan twins, Argante and Ollyphant, the hyena-like Brute, Proteus, Malecasta, the false Florimell, the infamous Hellenore, and Busyrane.

In addition to treating Chastity as a mean, Spenser not only discusses various phases of the virtue, after the manner of Aristotle, but draws from Aristotle the virtues and vices which he discusses in connection with Chastity. This fact throws light on an otherwise difficult passage in the *Faerie Queene*. In his continued discussion of Temperance, already referred to, Aristotle has a curious discussion of brutality, or unnatural vice. "There is more excuse," he says, "for following natural impulses, as indeed there is for following all such desires as are common to all the world, and the more common they are, the more excusable they are also." Again he says, "And if these are brutal states, there are others which are produced in some people by disease and madness. . . . Other such states again are the result of a morbid disposition or of habit." In this brutal or unnatural conduct he includes "unnatural vice," which he elsewhere refers to as "unnatural passion." Compare this with Book III, canto 2, of the *Faerie Queene*. Britomart, who represents Elizabeth as well as Chastity, is madly in love with Artegall (Justice). In the midst of this fine compliment to the Queen we have the following curious passage put in the mouth of Glauce, Britomart's old nurse, after Britomart has confessed her love [quotes 3. 2. 40-1, emphasizing 40. 3, 4, 6; 41. 7-8].

I cannot resist giving another example of Spenser's conformity to Aristotle's scheme. In cantos 9 and 10 of Spenser's Book on Chastity we have the story of Hellenore and Malbecco. The latter, at first a real character, in canto 10 becomes Jealousy in one of the most powerful of all Spenser's personifications. It is the unlikeness of Malbecco and Hellenore which causes their great unhappiness. This unlikeness includes the fact that Malbecco has reached the age of impotence, while his wife is young. Their unhappiness results in the "rape" of Hellenore (Helen) by Paridell (Paris). That their unhappiness is brought about by their inequality and unlikeness is clear from reading the cantos. . . .

Now there is a very close relation between the virtues of Chastity and Friendship, for Aristotle makes Friendship include love and the relation of husband and wife. Again, Aristotle repeatedly makes the point that perfect Friendship requires perfect equality and likeness, and that any Friendship requires approximate equality and likeness. For example, he says: "In Friendship quantitative equality is first and proportionate second. This is clearly seen to be the case if there be a wide distinction between two persons in respect of virtue, vice, affluence, or anything else. For persons so widely different cease to be friends; they do not even affect to be friends." Thus the lesson that the inequality and unlikeness of Malbecco and Hellenore is the cause of their destruction is straight Aristotelian doctrine. But this is not all. In the *Politics*, which is a continuation of the *Nicomachean Ethics*, Aristotle discusses the subject of marriage. At the beginning of chapter 16 of Book VI he says:

> In legislating about this association (marriage) he (the legislator) should have in view, not only the persons themselves who are to marry, but their time of life, so that they may arrive simultaneously at corresponding periods in respect of age, and there may not be a discrepancy between their powers, whether it is that the husband is still able to beget children and the wife is not, or *vice versa*, as this is a state of things which is a source of mutual bickerings and dissentions.

And Aristotle reiterates the idea throughout the chapter. That this point is the part of the lesson to which Spenser gives emphasis is clear, not only from the story and the literal exposition, but also from the name Malbecco. But even the idea of the impotent old husband's love of money and disregard of honor is Aristotelian. In the *Nicomachean Ethics* 4. 3, Aristotle says: "Illiberality is incurable; for it seems that old age or impotence of any kind makes men illiberal," and he repeats this thought in the *Rhetoric*.

Again, Spenser makes it indisputably clear that reason is the determiner of the right course in respect of Chastity. Thus, as we have already seen, the old nurse Glauce, who in a measure represents Reason, or Prudence, assures Britomart (Chastity) that her conduct is right, for it is in accordance with Reason. On the other hand, we are told concerning the unholy passion of the witch's son: "So strong is passion that no *reason* hears" [3. 7. 21. 5].

FREDERICK M. PADELFORD ("The Allegory of Chastity in The Faerie Queene," pp. 367-381). It is almost a commonplace among students of Spenser that with the third book of the *Faerie Queene* the poet renounced the severe architectonics which had governed the composition of the first two books and yielded to a looser structural method, weaving a wide-meshed romance of many strands and introducing so many characters and so many unresolved situations that the fourth and fifth books were mortgaged in advance. Whereas Books One and Two hold tenaciously to the affairs of the respective heroes and show the establishment of the knights, through discipline, in holiness and continence, in Book Three there is no progression of experience for the Knight of Chastity and she is even cavalierly dismissed in the fourth canto and not introduced again until the ninth, and then only to be dismissed afresh in canto ten. It is the aim of this paper to show that in reality Spenser did not depart from his original design in Book Three, that the book is admirably conceived to expound its virtue, chastity, and that it is unified and organic.

Why Spenser selected chastity for one of his twelve virtues, inasmuch as it was not included—save by a wrenching of terms—in Aristotle's category of the virtues, and why, if included at all, it receives so early and conspicuous a place in the poem, have been the subject of more or less discussion.

As to Spenser's dependence upon the virtues as recognized and expounded in the *Nicomachean Ethics*, we are coming increasingly to appreciate that, while he undoubtedly knew Aristotle, he was widely read in the Latin and mediaeval moralists and in the many Renaissance philosophers, theologians and students of society who, well versed in Aristotle as they were, yet took his ethics more as a point of departure than as a code. When in the introductory letter to Raleigh, Spenser announced that he was following "Aristotle and the rest," *the rest* certainly was meant to include such philosophers and theorists as Cicero, Boethius, Francesco Piccolomini, Alessandro Piccolomini, Cinthio, Jean Bodin, and Melanchthon,—not

to mention many another weighty scholar, and such elegant expositors of the deportment becoming gentlemen and ladies and of the nobility of woman, as Castig lione, Agrippa, Capella and Domenichi.

Assuredly to one read in the graceful literature of conduct that emanated from those Italian courts where woman played so conspicuous a part, it would have been out of the question to omit that virtue which peculiarly distinguishes woman, and especially in a poem directed to a sovereign who posed as the virgin queen and who encouraged her subjects to shield her amours with pyrotechnic praises of her chastity.

There were at least two reasons for assigning chastity the particular place that it occupies in the poem. In the first place, if the three books were to be published initially in an effort to secure royal approval and financial assistance from the throne, clearly that book should be included which would embody the counterpart of "the most excellent and glorious person of our soveraine the Queene."

In the second place, the exposition of chastity logically follows that of continence (temperance), for chastity is continence in a particular province and is to all intents and purposes synonymous with continence when we think of that virtue in connection with women. It was always so treated by the Latin philosophers and by the philosophers of the Reformation. Thus, to give one illustration of many, Melanchthon, whose *Enarrationes aliquot Librorum Ethicorum Aristotelis*—very palpably known to Spenser—seeks to relate Aristotle to the Hebraic law and the Pauline theology, links chastity with temperance in the following language:

De Temperantia

Temperantia est virtus, quae mediocritatem efficit secundum rectam rationem in cibo et potu. Nam in his Latini proprie utuntur temperantiae nomine sed Aristoteles his addit mediocritatem in venereis, hanc usitate continentiam vocant nomine generis.

Prodest videre, quomodo in sermone apostolico virtutes nuncupentur, et ad quae praecepta decalogi referendae sint, ut supra contulimus christianam et philosophicam tolerantiam. Proprie autem christiana tolerantia primi praecepti virtus est, quia est obedientia in doloribus, quae immediate Deo praestatur, et cum spe auxilii divini coniuncta est. Fortitudo vero bellica ad praeceptum quintum, quod docet, quando sit pugnandum, quando non. Haec nominum et decalogi collatio admonet nos de mandatis Dei, et aliquid lucis addit huic toti doctrinae, et numerus virtutum, animadversa hac distributione aptius comprehendi potest. In sermone apostolico temperantia in cibo et potu vocatur sobrietas. Quod vero Latini proprie pudicitiam dicunt, Paulus alias *ἁγνείαν*, alias sanctificationem. Vocabulum vero *σωφροσύνη* latius patet apud eum, et generaliter significat modestiam, id est, moderationem in omni gestu, sermone, incessu et voluptatibus quibuscunque plane, ut germanice dicimus *zuchtig*, et, ut Cicero de quarta virtute in officiis loquitur. Exempla passim obvia sunt: 1. Timoth. 2, (15) inquit: Mulieres salvas fieri per officia partus, si tamen manserint in fide, dilectione, sanctificatione et modestia. Apte virtutes maxime necessarias complectitur, fidem, quae est fons veri cultus Dei, et verae invocationis, dilectionem, id est, honesta officia erga maritum, liberos et caeteros gradus, sanctificationem, id est, pudicitiam, seu costitatem, seu fidem coniugalem. Huic addit deinde moderationem in omnibus voluptatibus, cibo, potu, gestu, ne sit temulenta, procax, insolens etc. Ita de pudicitia loquitur, 1. Thess. 4 (3. 4.): Haec est voluntas Dei, sanctificatio vestra, ut abstineatis a scortatione et sciat unusquisque vas suum possi-

dere in sanctificatione, item ad Ebraeos (12, 14.); Retinete sanctificationem, sine qua nemo Deum videbit. In his locis proprie loquitur scriptura de castitate seu pudicitia. Pertinent autem hae virtutes, temperantia seu sobrietas, et pudicitia ad sextum praeceptum: Non moechaberis.

Since chastity is thus related to continence, the Knight of Chastity, must, like the Knight of Continence, be one who, in contradistinction to the temperate person, is of a positive and energetic spirit, capable of strong passions, and moderate in conduct only because rigorously self-disciplined in accordance with reason. The ideal woman, as defined by the Italian writers on conduct and as portrayed in the contemporary literature, is keenly aware of life, volitional and constructive, shrewd in interpreting character, tactful and versatile. In her judgment and resource, she has the equipment for protecting herself from evil design, and she has the ruddy and many-sided interests which, quite as much as immediate self-control, safeguard her from her passions.

Now it is just such a conception of the chaste woman—vigorous, well-balanced and soundly bred, that Spenser presents in the third book of his great romance, and the historical passages aside—which are introduced, as in Book Two, primarily to compliment the Queen and to support the political allegory—all of the episodes bear directly and vitally upon the theme.

I shall therefore attempt to expound Book Three without any reference to the history of the characters in the succeeding books or to the significance for Book Three of the information which these later books contain, and to consider the allegory of chastity as a unit in itself,—in short to recover the impression that it must have made upon its first publication in 1590.

It may be asked at the outset, why did not the poet in this book—after the manner of the preceding—show the gradual establishment of his heroine in the virtue which she celebrates. The answer must be apparent: to do so would be to make the character unconvincing. Chastity *in itself* is not a virtue of slow growth, emerging through a process of gradual education. So to present it would be ridiculous, for chastity is not relative; either a woman is chaste or she is not. The *education* comes in the building up of those accessory interests, activities, and knowledges which protect chastity and throw the physical claims of life into proper focus. But such education is more pleasantly and more effectively illustrated if several characters are employed, and Spenser knew this to be the case.

In accordance with his procedure at the beginning of the second book, the poet regards it as his first obligation to establish the relation of chastity to the virtues previously considered, holiness and temperance, and that other virtue, heavenly grace, which, by furnishing aid at critical stages, serves to synthesize all of the virtues. This he does in canto one.

First the poet accomplishes the reconciliation of chastity and temperance. This is done through the conventional machinery of a passage at arms. At first blush chastity might be regarded as opposed to that golden mean exemplified in continence. But Spenser wishes to make it clear from the start that by chastity he does not mean the arid chastity of the self-appointed celibate, but the chastity of one who assigns to the body its legitimate claims. That the final reconciliation and alliance is achieved through the good offices of The Palmer and Prince Arthur—or Reason and Heavenly Grace, comprehending both the natural and the spiritual law of the

Christian philosophers—implies the harmonious union of the classical *temperantia* and the Christian chastity. That Britomart excels Guyon in arms serves to point to the superiority of this Christian type of continence to its pagan counterpart. Glorified by all the wealth of the Christian idealization of woman, Britomart, radiant lady bright, far outshines such a prosaic classical figure as Guyon. With "the golden chaine of concord" they were knit together, for all the relations of the nobly-spirited resolve themselves into friendship.

Spenser next introduces by way of contrast a character who, like Britomart an exemplar of modesty, yet lacks the judgment, knowledge of life and self-assurance to protect herself, qualities which must be possessed by a woman if she is to wear her chastity with sanity and grace. This character is the gentle Florimell. Denied the love of Marinell, her proper protector, Florimell is fleeing in fear from a griesly forester, who rushes after her breathing out beastly lust. The poet is at pains to contrast with this hysterical fear, the steadfast courage and stout hardiment of Britomart, of whom he can say "ne evil thing she feard." While Arthur and Guyon pursue Florimell and Timias pursues the forester, Britomart continues her own journey and forthwith comes to the Castle Joyeous, where the Red Crosse Knight is forced to contend single-handed for the honor of his lady with the six knightly accomplices of the Lady of Delight, to wit, Gardante, Parlante, Jocante, Basciante, Bacchante and Noctante. Britomart succors the Knight of Holiness, who is all but fordone.

One may perhaps question why the Red Crosse Knight who, in Book One, had become so abundantly established in virtue, should be introduced again, engaged in an apparently losing fight against sensuality. This is to regard the episode from the wrong angle. Rather it is introduced without reference to the first book, to make clear the necessity of chastity to holiness,—a theme upon which St. Paul had abundantly remarked.

The shamelessness of this "Shamelesse Beauty"—the Lady of Delight—is interestingly shown in the illogical conditions which she imposes upon every wandering knight, for he must either forgo his own lady for this Lady of Delight or fight to defend his lady's honor, but if he vindicate her honor, his reward is to enjoy the love of the Lady of Delight. This Lady,

> given all to fleshly lust,
> And poured forth in sensuall delight,
> That all regard of shame she had discust,
> And meet respect of honor putt to flight,

is the reincarnation of Acrasia, incontinence, and is the Aristotelian opposite of the virtue celebrated in this book. Spenser further employs this episode of Britomart's visit at the Castle Joyeous to illustrate the high breeding of Britomart, the perfect exemplar of the Renaissance lady, for with most refined delicacy and tact she meets the ardent advances of her hostess. Just as Spenser professes in the dedicatory letter to be fashioning a gentleman in all virtue, so in this book he is fashioning a lady, for to be perfect in chastity a woman must be perfect in all other womanly qualities, so interrelated are the virtues.

Moreover it is to be observed that Britomart can quite understand the ardor of the Lady of Delight, for she is herself no less intense. . . .

Thus the difference between the chaste woman and the incontinent lies not in the intensity of their passions but in their attitudes. The one has no power to break the chains of her passion and is therefore at their mercy; the other finds release in a moral and social code which requires of woman, equally as of man, the desire for honor and the passion for bringing forth "bounteous deeds."

In this first canto, then, the poet has established the kinship and interdependence of his first three virtues, has contrasted the continent and the professedly incontinent woman, and has introduced a character to show the need of intelligence, understanding of human nature, and hardihood if woman is to protect her chastity.

This foundation laid, in the second and third cantos the poet departs from the narrative of events to give that historical review which was designed to flatter the Queen by aligning the Tudor house with the ancient Briton rulers, and by picturing the Queen herself as sprung from the union of Britomart and Artegall, a union in which the most sacred of the domestic virtues was united with the chiefest of the social virtues.

Even this digression, however, is not without its contribution to the theme of chastity, for it covers in retrospect the violent genesis and the consuming power of Britomart's love for Artegall, and then the discipline of that passion, not through abstract appeal to reason, which wise old Glauce knows to be futile, but through noble deeds and the ardent search for the realization of an ideal. Yet the poet is careful to note that even after all this discipline, it merely requires the casual inquiry of the Red Crosse Knight about her disguise and her mission, to induce in Britomart, at least for the moment, the fever fit of her passion. . . .

With canto 4 the narrative is resumed and quite properly deals with that knight who, through his neglect of love, was the cause of Florimell's wretchedness, the self-centred Marinell. Marinell is the enemy of chastity because, giving himself completely to the acquisition of riches, he refuses to admit the claims of love. The bachelor, even if free from sexual impurity, is yet not chaste as Spenser conceives of chastity, for he denies the fundamental appeal of sex and the truth that "Love is but one thing with the gentle heart." His conduct is neither natural nor chivalric. Quite properly, then, Britomart assails and conquers Marinell.

Incidentally this episode furnishes an opportunity to the poet, through the behaviour of Cymoent and her sister nymphs, to present the grief of these fanciful children of nature against a background of marine beauty, in a vein not to be met with again until Shelley wrote his immortal threnody.

Toward the close, the canto harmoniously reverts to Florimell and gives a glimpse of her fleeing from Prince Arthur, her would-be protector, and too terror-stricken to heed his kindly entreaties. It concludes with Prince Arthur's complaint against night, which is a beautiful and faithful bit of Petrarchism.

Canto 5 opens with one of those careful didactic statements which Spenser is at frequent pains to introduce in the elaboration of each of the virtues. In this instance he emphasizes, after the manner of Castiglione, the energizing power of all noble love. . . . The fifth canto is primarily concerned with the struggle of Timias against the foresters and the gentle offices of Belphoebe in nursing him. When last seen he was in pursuit of the forester who had been seeking to overtake Florimell. The forester escapes his search and joined by two brothers equally depraved, who with him may stand, as Upton suggests, for the lust of the eye, the lust

of the ear, and the lust of the flesh—*mulier visa, audita, tacta*—attacks Timias at a ford. Timias succeeds in killing all three but is severely wounded and discovered unconscious by Belphoebe. By her he is tenderly nursed, though he does not recover his strength, for he exchanges the wounds of lust for the hidden wounds of love.

Manifestly Spenser undertook a delicate task when he ventured an allegory of chastity, for, on the one hand, the Renaissance ideal of chastity required a heroine who would accept the claims of love, but, on the other hand, the poet could not slight the Queen, who had repeatedly and successfully evaded matrimony and who flaunted her virginity. It was absolutely necessary for him to create a character to fit the Queen, a character who would be free from alliance and relieved of the unethical implications of her celibacy. How better could this be accomplished than by recreating Diana and bestowing upon her a lover so far below her in station that she would remain unaware of his passion! This solution was seemingly suggested to the poet by the actual relation of his dear friend Raleigh to the Queen. It should not be overlooked in passing that in stanza 51 the poet delicately commends Elizabeth's conduct in rejecting French and Spanish suitors, and also the Duke of Norfolk. . . .

That Belphoebe was averse to love as such is nowhere implied, and the conclusion of the third book left the poet free to develop the history of Belphoebe as future circumstances might warrant. As a matter of fact, it proved to be wise, of course, to make little use of the character in the later books.

The canto appropriately closes with the praise of the flower, chastity, and of Belphoebe as an embodiment of the neo-Platonic ideal of womanhood. . . .

After so graceful a salutation, so generous provision for the royal goodwill, Spenser was free to proceed with the elaboration of chastity in accordance with his theory of the virtue.

If Britomart were to accomplish some high exploit in the closing cantos—and the example of the first two books would seem to have required this—, the stage must be set therefor, and the distressed damozel introduced. This is done very beautifully in canto 6, through the charming myth of Chrysogonee, and of the rearing of her daughters, Belphoebe and Amoret, by Diana and Venus. For it is this lovely Amoret who is to serve as the lady in distress. There is just a hint of this in the closing stanza. . . .

The allegory of Amoret is handled with such subtlety that it is likely to be unnoticed. What the poet aims to imply is that her susceptibility to the wiles of Busyrane—lust—was the natural result of her training for, as opposed to Britomart, who early devoted herself to a life of worthy activity, Amoret was reared in the garden of Adonis, under the tutelage of Psyche who tendered her no less carefully than her own daughter Pleasure, and lessoned her in all the lore of love. Thus reared in the midst of luxury and ease and social largesse, she was not prepared—any more than was Scudamore, her lover—to place the spiritual values of matrimony uppermost. Rather, she could not refrain from surrendering herself to physical delight when once it enjoyed the conventional sanction of marriage. Amoret, and not the heroine of the book, is the character who is chosen for discipline in chastity. Seemingly Spenser later came to feel that he had not made the office of this character in the allegory sufficiently clear, for in a later book he was at pains to introduce the story of the separation of Scudamore and Amoret, and to relate how at

the marriage feast, the evil enchanter stole the bride away. Only such chastity as was exemplified in Britomart, who kept all of the claims of life in equipoise, could accomplish the true marriage of souls for these charming lovers.

In the introductory stanza of canto 6 Spenser is careful to state the central truth of his allegory that the court was " the great schoolmaistresse of all courtesy," of " all civile usage and gentility," in short of that whole code of gentle and chivalric conduct which was the surest safeguard to chastity. It was at the court that one learned those exercises of body and mind, and cultivated those activities of the spirit, which enabled one to subordinate the passions. To be sure, all too many courtiers failed to respond to its ideals, yet in the court if anywhere high and noble excellence was to be found. We cannot tell, indeed, to what extent the poet actually believed this doctrine and to what extent it was a pose, but at least it was the accepted teaching of the society for which he wrote, and it is enough for our purpose that he enthusiastically proclaimed it in this book, written before his disillusionizing visit to England in 1590.

With this introduction, in canto 7 the poet exposes Florimell to base carnal men who are the denial of all such excellence as the high-minded courtier possesses. The first is the loutish, lazy son of the witch in whose hovel Florimell has taken harbor. This base creature, child of the soil, with no work to do, is the slave of lust, and the courtesy of Florimell only serves to whet his brutish appetite.

The beast which the witch created to pursue and injure Florimell, and which did devour her horse when she escaped by leaping into the fisherman's boat, would seem to represent slander or scandal, an interpretation borne out by the analogy of the Blatant Beast, and the horse, which so long and so well served his mistress, to represent Florimell's reputation. The rude fisherman, who could not restrain his lust when temptation threw a woman in his path, and Proteus who, though he could recognize and sternly punish the " hainous fault " of the fisherman, yet sought by every cunning and hypocritical disguise, after the manner of Archimago, to circumvent the chastity and steadfastness of Florimell, are further examples of the lust of the base children of nature, whether in lowly positions or in positions of power.

But the poet is careful at this point to introduce, by way of contrast and of caution, that one knight who, offspring of a satyr and of a passion-ruled lady though he might be, was yet redeemed by long labours and by hard adventures, Sir Satyrane, the type of plain, honest knighthood, the shining exemplar of the saving grace of the active life. Of him it can be said that he

> In vain sheows, that wont yong knights bewitch,
> And courtly services, tooke no delight;
> But rather joyd to bee then seemen sich,
> For both to be and seeme to him was labor lich.

It is Sir Satyrane who can bind the hideous beast with Florimell's girdle, the peerless symbol of chastity.

In the seventh canto and the opening stanzas of the eleventh the poet employs two monstrous creatures, a giantess and a giant, Argante and Ollyphant, to typify that inordinate lust that expresses itself in sodomy and all other unnatural practices. They are the twin children of the whirlwind Typhoeus and of Earth, born

of incest, incestuous in the womb of their mother, living in like sin, and even seeking intercourse with beasts. It is ever young men whom they pursue and bind in thraldom, and them they remove to a *secret* isle where they *must die* in eternal bondage. Only such ruthless, intrepid and annihilating beings could adequately express the enormities of unnatural lust. But the point of the allegory is that only chaste woman can release the victims of such lust from their bondage, for it is the maiden knights Palladine and Britomart alone who can cope with the giants. Even so staunch a knight as Sir Satyrane is beaten into insensibility when he essays the rescue of the Squire of Dames.

The Squire of Dames is primarily employed to bring out the essential unchasteness of his lady, Columbell, who, morbidly exacting, curious, and faithless to her own sex, required of her knight after his long suit and the weary services of his courtship, first that he should spend a twelvemonth in securing the pledges of other dames, and then so long a period as necessary in the morbid search for an equal number of women whose chastity he could not effectively assail.

The poet had early introduced into the allegory the frankly incontinent woman. He now needed a character to represent the subtler type of woman who, incontinent, yet poses as modest and chaste, a mere counterfeit of actual beauty and of that gentleness and courtesy inseparable therefrom. For this rôle he creates the false Florimell, and shows her practising her teasing coyness upon the witch's son, the blustering Braggadochio—the "Capon" of knight-errantry, and Sir Ferraugh.

In the ninth and tenth cantos the poet portrays the disastrous consequences to chastity when youthful charm and spirit are wedded to jealous old age. This story of Malbecco and Hellenore is the most dramatic and realistic tale of the whole *Faerie Queene*. It is a rapid, colorful, racy narrative, with pungent thrusts of humor, done with a whimsicality and sly gaiety worthy of Ariosto. In its frank homeliness and grotesquery it recalls the earlier drama, and anticipates Hogarth; indeed, considering the frequency with which in the contemporary society old men took young wives, it might happily be entitled *Marriage à la Mode* or *A Prostitute's Progress.* The jealous old man, with one anxious green eye fixed upon his treasure and the other on his wife; the sly flirtation of Paridell and Hellenore; the rifling of the old man's chest, the despiteful burning of his castle, the flight of the lovers; the miser hesitant between saving his bags from the flames or pursuing his fleeing wife; the magnificent gestures of the swaggering Braggadochio, with the cunning Trompart whispering bribery at his elbow; the spectacle of Hellenore dancing as May-queen and bussing the satyrs whose common property she has now become; the aged dupe running in and out among the goats, protected from notice by the horns of his cuckoldry, and finally, transformed beyond resemblance of a man, glaring fearfully forth from his craggy cave, while the boisterous billows beat beneath;—it is all masterful narrative, quite beyond praise.

But in behalf of the allegory, interest in the tale must not lead one to overlook the poet's plain remark that had Hellenore been yoked to one of her own age and taste, who could have shown her goodwill and courtesy and timely service, she might have been a loyal and contented wife. Chastity, says the poet, must not be put to the strain by too great a disparity of years.

The masque of love with which the book closes is done after the manner of the early allegories and is an elaborate pageant of the experiences which precede and

follow the gratification of passion. Through the traditional wall of fire that protects this castle Sir Scudamore is not able to pass, any more than the woful Amoret within can break the enchanter's bonds. It is chastity alone that can liberate and unite these lovers, and chastity performs its supreme office when it teaches those united in marriage that the body must be subordinate to the spirit. It was quite in accord with the resolution of the allegory that Scudamore and Amoret should be united, as they actually were in the version of 1590. That Spenser later saw fit to revise the conclusion must be explained in the light of the subsequent books.

Such are the episodes in this allegory of chastity. The book is devoted to the exposition and celebration of virtue in woman. It is a companion study to the allegory of temperance, for as the second book is an exposition of continence in man's life, so this book is an exposition of continence in the life of woman. Though many male characters are introduced, they are merely supporting characters to the women, and every episode is designed to assist in interpreting the theme of the virtuous woman. The poem is built around a central character who serves as the norm, a woman of glowing beauty, ardent but self-contained, firm in wise judgment, gentle, courteous, unselfish, and zealous in good works. She is established in chastity because established in all other virtues. Out of regard for the Queen, a second character of like virtue is introduced, unlike the first only in that she has not yet experienced the power of love. Opposed to these continent women are two altogether incontinent women, differing in that one, The Lady of Delight, is unblushingly carnal, and the other, the Snowy Florimell, cloaks her lust under the guise of chastity. Then there are four intermediate characters, all serving as types: the woman who is pure in thought and deed but not self-reliant, and therefore constantly in need of man's protection; the vain and self-centered woman who would establish her own matrimonial triumphs upon the discomfiture and debasement of other women; the woman who might normally observe conventional chastity but who yields to adultery because married to miserly old age; and finally the bride who finds bodily communion a hindrance to the communion of spirit. Then there is a series of episodes to illustrate the helpful offices of woman in ministering to mankind, sometimes protecting fellow women or teaching them the lessons of chastity, sometimes aiding man in his multiform struggles against lust.

Divertingly varied as are the episodes, and rich as the book is in brilliant picturization, it yet is harmonious and compact and holds closely to the central theme. Wherein can it be said that this book is inferior to its predecessors? Can we not rather do Spenser the justice of recognizing that he was consistently the artist, at all times quite the master of his material?

APPENDIX II

THE ORIGIN OF BRITOMART

THOMAS WARTON (*Observations on the Fairy Queen of Spenser* 1. 84-7). Britomartis, among the Cretans, was another name for Diana, the goddess of Chastity; and in this book, Spenser's Britomartis is represented as the patroness of Chastity. I think she is so called in Claudian. It is not improbable, as our author has copied the greatest part of the second canto of this book from the *Ceiris* of Virgil, that he found, from the same poem, that Britomartis was a name for Diana, viz. (verse 305):

Dyctinnam dixere tuo de nomine Lunam.

She was a Cretan nymph, and the daughter of Jupiter and Charme, whom Virgil has introduced, in his *Ceiris,* as the nurse of Scylla, and from whom our author has copied his Glauce, Britomart's nurse, in the Canto mentioned above. She was called Dictynna, because she invented nets for hunting, which being also one of Diana's names, Britomartis and Diana were looked upon as the same. Callimachus speaks of her as one of the nymphs of Diana's train, but adds, that she was called by the Cydonians, Dictynna. He has left the history of Britomartis in his hymn to Diana. [189-200. Warton quotes both the Greek and Latin versions. The Loeb translation reads as follows: "And beyond others thou lovest the nymph of Gortyn, Britomartis, slayer of stags, the goodly archer; for love of whom was Minos of old distraught and roamed the hills of Crete. And the nymph would hide herself now under the shaggy oaks and anon in the low meadows. And for nine months he roamed over cragg and cliff and made not an end of pursuing, until, all but caught, she leapt into the sea from the top of a cliff and fell into the nets of fishermen which saved her. Whence in after days the Cydonians call the nymph the Lady of the Nets (Dictyna) and the hill whence the nymph leaped they call the hill of Nets (Dictaeon), and there they set up altars and do sacrifice."] (We read the same account of this nymph in the ΜΕΤΑΜΟΡΦΩΣΕΙΣ of Antoninus Liberalis, Fab. 40, ed. Basil, 1568, p. 50.)

Upon the word *βριτόμαρτις*, says the scholiast, ["Britomartis, the correct name of the nymph, and after her Artemis is honored by the name of Britomartis in Crete, as descended from Zeus."] And Solinus to the same effect: "Cretes Dianam religiosissime venerantur, *βριτόμαρτιν*, gentiliter nominantes; quod sermone nostro sonat virginem dulcem." But although Spenser in Britomartis had some reference to Diana, yet at the same time he intended to denote by that name the *martial* Britonesse. . . . The passage which Spenser has copied from the *Ceiris* begins at . . . verse 223: "Quam simul Ogygii Phoenicis filia charme."

ALBERT S. COOK ("The Amazonian Type in Poetry," pp. 320-8). In the preface to my second edition of the poem of "Judith" I have said: "The conception, so familiar in European literature, of the woman in arms, magnanimous in the council-chamber and the field, is always, I believe, primarily and essentially Germanic, whether found in Virgil or Spenser, in Ariosto or Tennyson." Having

hazarded this statement, I can not escape the responsibility of at least endeavoring to substantiate it.

The mention of Virgil at once suggests the heroic figure of Camilla, and the account of her exploits in the Eleventh Book of the *Aeneid*. [2. 648-663 quoted.]

Conington, in his edition of Virgil (2. 35) seems scarcely able to decide from what materials Virgil framed his conception. He says:

> Mr. Gladstone has remarked with justice that, while Homer's women are uniformly feminine and retiring, Virgil's are slightly masculine and generally of a pronounced type; they are agitated by violent passions and meet with violent ends. This is ascribed by an able critic in a weekly journal to Virgil's experience of his own age, when, for the first time in Roman history, women came upon the stage of public life: it is, I think, no less due to the influence of the actual stage of Attica. . . . They occupy individually a large portion of the drama, sometimes, like Io or Electra, as sufferers, sometimes, like Clytaemnestra or Hecuba, as actors rising to masculine importance. Virgil may have had actual precedents, in history or fiction, for the characters of Dido, Amata, Juturna, and Camilla: but even if he had not, his recollections of Greek art must have been amply sufficient both to suggest the thought and to guide the pencil.

But why should not Virgil's own indications suffice? In the passage above Camilla is once called the Amazon in a figure of speech, and again is compared to two great Amazonian leaders in an elaborate simile. Does not this warrant us in concluding that it was the Amazons whom he had in mind? Surely the parallel is much closer between Camilla and these warrior maidens than any that can be drawn between her and the heroines of Greek tragedy.

Britomart is the type of Spenser's warlike women. . . . Spenser's own thought about the originals upon which the character is based may be deduced from the beginnings of Cantos 2 and 4 of Book 3. [*F. Q.* 3. 2. 1. 2; 3. 4. 1. 2 quoted.] Spenser then has Camilla in mind, the queen of the Amazons her prototype, and the Deborah of the Book of Judges. The two former reduce to the one Amazonian type, as we have already seen, and the latter I had in mind in the sentence of my preface next following that quoted above, where I said: "But this conception, native to the Germanic race amid European peoples, was no doubt powerfully reënforced and elevated by the influence of Hebrew poetry and history."

Spenser was greatly indebted to Ariosto, and it was perhaps the opening stanzas of the twentieth canto of the *Orlando Furioso* that he imitated in the passages quoted above. These stanzas run thus in Rose's translation:

> Great feats the women of antiquity
> In arms and hallowed arts as well have done,
> And of their worthy works the memory
> And lustre through this ample world have shone.
> Praised is Camilla, with Harpalice,
> For the fair course which they in battle run.
> Corinna and Sappho, famous for their lore,
> Shine two illustrious lights, to set no more.
>
> Women have reached the pinnacle of glory,
> In every art professed by them well seen:
> And whosoever turns the leaf of story,

Finds record of them neither dim nor mean.
The evil influence will be transitory,
If long deprived of such the world has been;
And envious men, and those that never knew
Their worth, have haply hid their honors due.

Our chief authority for the derivation of Ariosto's Marfisa and Bradamante is Pio Rajna, in his valuable work entitled *Le Fonti dell' Orlando Furioso.* [A series of extracts from Rajna are here quoted to the effect that the warlike woman, an intermediate being between the feminine and masculine, is conspicuous in the Italian romances, Boiardo and Ariosto presenting distinct examples in Marfisa and Bradamante. The theory of Paulin Paris that the type is first to be met in a warrioress named Aye, who figures in a comparatively late Old French romance, is dismissed on the ground that she is essentially feminine, though constrained by circumstances to renounce her sex. Nor is the type to be confounded with the giantesses, who are a special race, intermediate between man and beast. Nor again is it an idealization of actual heroic women of the Middle Ages. Rather, it is derived from the Amazons, popular as heroines in the Troy romances. Penthesilea, Camilla, and Marfisa are the products of a sequential literary tradition.]

The literary tradition which so long prevailed was primarily, as we have seen, the tradition of the Amazons. Our inquiry therefore resolves itself into this: Whence sprang the idea of the Amazons? Two theories respecting them are found in Preller's *Griechische Mythologie* (3d edition): according to the one they were the attendants of the Ephesian Diana, and hence of Asiatic origin; according to the other they would represent women of the Northern race or races with which the Greeks had come in contact, the Scythian Amazons of Aeschylus and Herodotus. It is to the latter of these that the author inclines, and this view is even more decidedly held by a later writer [O. Klugmann], quoted in a footnote to the posthumous edition of the work [Preller 1. 254]. . . .

It was noticed above that Aeschylus and Herodotus speak of Scythian Amazons. The latest writer on the subject of the Scythians identifies them with the Germans (Fressl, *Die Skythen-Saken die Urväter der Germanen,* Munchen, 1886). . . .

In the Alexandrian period it would seem that the example of the German women had even affected the Greeks, manifesting itself first of all perhaps at the Macedonian court, though Spartan and Oriental customs may have contributed powerfully to the total result (cf. Rhode, *Der griechische Roman,* pp. 62-5).

We have thus traced the martial heroines of Spenser and Aristo (and, one might add, the Clorinda of Tasso as well), back to the Germanic women reflected in the pages of Tacitus, in the *Nibelungen Lied,* and in the Trilogy of Wagner. The weakest link in the chain is of course the absolute identification of the Amazons with the warlike women of the Teutonic race, but the testimony in favor of such identification can hardly be overthrown, especially if due emphasis be laid on the (at least proximate?) Asiatic origin of the Scythians, as is done in the preface to Fressl's book, where he says: " Asien ist die Urheimath der Skythen oder Urgermanen, sowie der gesammten Arier."

EMIL KOEPPEL (" Spensers Florimell und die Britomartis-Sage des Antoninus Liberalis," pp. 394-6; translated). If now we turn to the statement of the Greek

prose writer Antoninus Liberalis [*Metamorphoses*, Fab. 40, first noted by Warton], who lived in the second century A. D., in the period of Anthony, we find the chastity of Britomart so strongly emphasized in the beginning of his short statement that Spenser would clearly have been justified, upon the strength of the passage, in giving the name Britomart to his knight of chastity: "Shunning the intercourse of men, she desired to remain ever a virgin."

If we read further in the account given by Antoninus we come upon other details quite without point for us aside from the passage in Callimachus, especially a later adventure of Britomart not to be found in Callimachus nor in Pausanias, a writer overlooked by Warton, who in his *Description of Greece* 2. 30. 3 deals with the Britomart story. And it is just this unique episode of the tradition which makes it seem very probable to us that the English poet was acquainted with the edition of the *Anthology of Metamorphoses* published at Basel in 1568 by Xylander and that he used it as a source for his great poem.

In his presentation of the virtue of chastity in Book Three, Spenser has not confined himself to one heroine alone. Apart from the energetic champion of this virtue, apart from Britomart, whose veins he has filled with the blood of the virile heroines of Ariosto and Tasso, there are Belphoebe, Amoret and Florimell. The last two are called upon to endure much suffering in behalf of their virtue, especially Florimell, who in the search for her beloved Marinell encounters one peril after another. [Reviews adventures of Florimell through her encounter with the old fisherman.]

For this fisherman intermezzo no source has yet been found. Upton has compared the old fisherman to the old hermit in Ariosto who tries to force Angelica (*Orl. Fur.* 8. 29-50), but the two episodes have in common only old age and sinful lust.

This adventure of Spenser's Florimell, however, completely coincides with the episode in the life of Britomart which Antoninus Liberalis alone has mentioned. He states that after Britomart had escaped from the snares of Minos, she traveled over seas toward Aegina with a fisherman named Andromedes. On the way sinful desire was aroused in the fisherman and he sought to do her violence, but Britomart was able to forsake the boat and to flee.

I think it highly probable that Spenser has adapted this adventure of Britomart to his Florimell, and that we have here come upon sure evidence of his knowledge of Antoninus Liberalis.

Moreover that Spenser knew the hermit episode in Ariosto and consequently in creating his fisherman involuntarily recalled the old reprobate of the Italian story is not to be doubted in the case of one who was so thoroughly conversant with Ariosto's epic, and it is quite possible that, concordant with this memory, the Greek fisherman is transmuted by Spenser into an old fisherman. Perhaps also Spenser's presentation of Florimell's adventure is an outgrowth of his knowledge of this canto in the *Orlando Furioso*. In any case it is worth noting that in Ariosto directly after the picture of the impotent assault of the hermit upon Angelica (8. 48-50), the narrative takes up a love-affair of the sea-god Proteus (51 ff.). It is quite possible that Spenser, through this wholly unexpected appearance of Proteus in Ariosto, hit upon the idea of allowing him to appear as the—surely very far-fetched—saviour and protector of his Florimell. His verses relating to the god:

Proteus is Shepheard of the seas of yore,
And hath the charge of Neptunes mighty heard (8. 30)

sound like a free translation of Ariosto's words (8. 54):

Proteo marin che pasce il fiero armento
Di Nettuno.

PAULINE HENLEY (*Spenser in Ireland*, pp. 112-3). Spenser knew of the Irish conception of Ireland as a fair lady, Banba, taken from the cycle of the gods—though to suit the temper of his English readers he equates the name to Banna or *sacra insula*, and translates it as accursed. Under the name of the Cretan goddess Britomartis, he typifies England, and there is no character in the *Faerie Queene* on whom he bestows more pains and care. She is the embodiment of the might of Britain, the model of chastity, though she loves Artegall. Little remains of the Gaelic Olympic cycle, and we have no portrait of the fair Banba, we only know she dwells for ever in the Kerry mountains of Slieve Mish. But Macha, the Irish goddess of war, who was also a pattern of chastity and rejected the love of men till she was wooed and married by a king of Ulster, appears armed like a warrior for battle, with her red-gold hair gathered into her helmet. It is true that Spenser's Britomart may be drawn from Boadicea and classical sources, but her portrait is a possible result of Irish influence.

MERRITT Y. HUGHES (*Virgil and Spenser*, pp. 348-358). Spenser's greatest single debt to Virgil is his story of Glaucé and Britomart in Book III, canto 2. His source was the *Ciris*. [This was first noticed by Warton, who says that Spenser *copied* it. See above, p. 330.] Of its genuineness he can have had no doubt, and it had for him the fascination which it had for thousands of readers all over Renaissance Europe. His legend of the love of Britomart and Artegal was patterned as a whole on that of Bradamante and Rogero, but the *Orlando Furioso* begins its story without the prelude of sentiment and idealism which was indispensable for Spenser. In Virgil's tale of Scylla's passion for Minos there were just the elements which he needed and he telescoped the Latin with the Italian story.

The *Ciris* is a tale of the passion of the King of Crete's daughter for the besieger of her father's capital. The pivot of the epyllion is a scene between Scylla and her nurse, Carme, which is the basis of the pathetic dialogue between Britomart and her nurse, Glaucé, in the second canto of the *Legend of Chastity*. Upton, in his note on stanza 30, indicated that there Spenser's indebtedness to his source reached the point of actual translation from it. The relation between the two passages can be shown best by comparison. [Passages from the *Ciris* and the *Faerie Queene* are quoted by Hughes in parallel columns. As the reader, however, has the *Faerie Queene* before him, the relevant passages from Spenser will merely be cited.]

F. Q., st. 30; *Ciris* 220-8:

Quam simul Ogygii Phoenicis filia Carme
Surgere sensit anus (sonitum nam fecerat illi
Marmoreo aeratus stridens in limine cardo),
Corripit extemplo fessam languore puellam
Et simul: "O nobis sacrum caput—inquit—alumna,
Non tibi nequiquam viridis per viscera pallor

Aegrotas tenui suffudit sanguine venas,
Nec levis hanc faciem (neque enim pote) cura subedit.
Haud fallor (quod ut o potius Rhamnusia, fallar).

F. Q., st. 32; *Ciris* 232-5:

Tempore quo fessas mortalia pectore curas,
Quo rapidos etiam requiescunt flumina cursus?
Dic age nunc miserae saltus, quod saepe petenti
Iurabas nihil esse mihi . . ."

F. Q., st. 34; *Ciris* 250-2:

Haec loquitur, mollique ut se nudavit amictu,
Frigidulam iniecta circumdat veste puellam,
Quae prius in tenui steterat succincta crocota.

F. Q., st. 35; *Ciris* 257-262:

Illa autem: " Quid me—inquit—io nutricula, torques?
Quid tantum properas nostros novisse furores?
Non ego consueto mortalibus uror amore
Nec mihi notorum deflectunt lumina vultus,
Nec genitor cordi est; ultro namque odimus omnes.
Nil amat hic animus, nutrix, quod oportet amari.

Here exact correspondence between the two narratives ends, to be resumed after an interval. Scylla is ashamed of loving her father's enemy; Britomart, of loving " a shade." Britomart's talk of reason as the bridle of love has no justification in the *Ciris*. The two plots converge again at Spenser's fortieth stanza.

F. Q., sts. 40-1; *Ciris* 237-249:

Ei mihi, ne furor ille tuos incaserit artus,
Ille, Arabae Myrrhae quondam qui cepit ocellos,
Ut scelere infando (quod ne sinat Adrastea)
Laedere utrumque uno studeas errore parentem!
Quod si alio quovis animi iactaris amore
(Nam te iactari non est Amathusia nostri
Tam rudis, ut nullo possim cognoscere signo),
Si concessus amor noto te macerat igne,
Per tibi Dictynae praesentia numina iuro.
Prima deum quae mi dulcem te donat alumnam,
Omnia me potius digna atque indigna laborum
Milia visuram, quam te tam tristibus istis
Sordibus et senio patiar tabescere tali.

Here Spenser departs for the space of five stanzas from his book. Then stanzas 45 and 46 show faint parallelism. Lines 251-2 of the *Ciris* (already quoted) may explain the lines (47. 1-7):

Her chearefull words much cheard the feeble spright, etc.

The two perfunctory lines about the coming of dawn in stanza 48 are an unusual abbreviation of the corresponding passage in the *Ciris* (349-354):

Postera lux ubi laeta diem mortalibus egit
Et gelida venientem ignem quatiebat ab Oeta,
Quem pavidae alternis fugitant optantque puellae
(Hesperium vitant, optant ardescere Eoum).
Praeceptis paret virgo nutricis et omnes
Undique conquirit nubendi sedula causas.

In both poems daybreak is the signal for the maidens to try (unsuccessfully) to carry out the advice of their *confidantes*. Then follows in the *Ciris* an incantation which gave Spenser two stanzas almost literally. *F. Q.*, sts. 50-1; *Ciris* 369-376:

At nutrix, patula componens sulfura testa,
Narcissum casiamque herbas incendit olentes
Terque novena ligans triplici diversa colore
Fila: "Ter in gremium mecum—inquit—despue virgo,
Despue ter, virgo: numero deus impare gaudet."
Inde agno venerata *Orcum* (furialia sacra,
Sacra nec Idaeis anibus nec cognita Grais),
Pergit, Amyclaeo spargens altaria thallo.

With this incantation Spenser's reproduction of the *Ciris* ends abruptly. No further trace of the poem's influence appears anywhere in *The Faerie Queene*, yet it had one very important effect upon the story of Britomart. The characterization of Glaucé comes directly from the *Ciris*. She is the typical confidante of the Hellenistic epics, and she finds her way into Spenser's poem *via* Virgil from the *Argonautica* of Apollonius of Rhodes. Ultimately, we have Apollonius to thank for the fact that Britomart's companion is less of a lay figure than the Palmer of the "Legend of Temperance." In Britomart's name and character, also, it is a temptation to see a projection of the chaste nymph whose story is fleetingly recalled by Carme's apostrophe of her in the *Ciris* (294-300):

ut quid ego amens
te erepta, o Britomarti, meae spes una salutis,
te, Britomarti, diem potui producere uitae?
atque utinam celeri ne tantum grata Dianae
uenatus esses uirgo sectata uirorum,
Gnosia neu Partho contendens spicula cornu
Dicteas ageres ad gramina nota capellas!

. . . Britomart owes more to Ariosto's Bradamante than to any other of her prototypes, but—like Boiardo's Marfisa (Razzoli, *Fonti,* pp. 79-80)—she is generalized from several sources. Marfisa's accoutrements are certainly those of Turnus, while her spiritual pedigree relates her to Penthesilea and the Amazons of Valerius Flaccus. The Britomart who travels incognito with Redcross, and all whose

delight on deedes of armes is sett,
To hunt out perilles and adventures hard,
By sea, by land, whereso they may be mett,
Onely for honour and for high regard,
Without respect of richesse or reward, (2. 6)

is a true heir of Virgil's Camilla. . . . Britomart is not a mere projection of the traditional Bradamante. It is a temptation to see in her some traits of the Camilla

" whose name first leaped to Virgil's lips as he spoke to Dante of their Italy in the underworld " (Myers, *Classical Essays,* p. 129). Spenser remembered Camilla with Dante's admiration and in his roll-call of famous women in the opening stanzas of 3. 4, he recalled

> how Camill' hath slaine
> The huge Orsilochus.

In his memory was the vision of Camilla pursuing

> Orsilochum, fugiens magnumque agitata per orbem,
> Eludit gyro interior, sequiturque sequentem;
> Tum validam perque arma viro perque ossa securim,
> Altior exsurgens, oranti et multa precanti
> Congeminat; volnus calido rigat ora cerebro. (11. 694-8)

Camilla, however, made no such contribution to Spenser's Britomart as did the Scylla of the *Ciris.* In spite of all her triumphs in tournaments and pitched fights, Britomart never appears like

> egregia Camilla,
> Agmen agens equitum et florentis aere catervas. (11. 432-3)

There is no moment in Britomart's career so brilliant as that when

> Volscorum acie comitante, Camilla
> Occurrit, portisque ad equo regina sub ipsis
> Desiluit, quam tota cohors imitata relictis
> Ad terram defluxit equis. (11. 498-501)

Camilla's story has nothing resembling the adventures of Britomart and they are alike in nothing except the quixotic chivalry common to all the daughters of Penthesilea.

H. S. V. JONES (*A Spenser Handbook,* pp. 223-6). Having so far considered Britomart as the embodiment of a Christian idea of temperance, and as an epic type of character, we may try further to understand her in the light of a Renaissance ideal of education. Like the *Cortegiano* of Castiglione the *Faerie Queene* is a book of the gentlewoman as well as of the gentleman; and temperance as much in the third book as in the second is seen to be fundamental to good breeding. Here and there it will be instructive to supplement the description of Bradamante with details drawn from the portrait of Belphoebe.

Some of the treatises dealing with the education of women may be regarded in effect as answers to John Knox's celebrated broadside on the *Monstrous Regiment of Women.* Elyot's *Defence of Good Women* is in particular a defence of Queen Catherine; and it might be supposed that Spenser in naming Elizabeth Tanaquil had in mind one of the best known books of instruction for women produced during the Renaissance. In the third chapter of Vives's *Instruction of a Christian Woman,* which early in the century was translated into English by Richard Hyrde, the author praises Caia Tanaquil, an Etruscan born, as a very noble woman and a sad wife unto Tarquin Priscus. Besides the books by Vives and Elyot might be mentioned John Aylmer's *An Harborowe for Faithfull and Trewe Subjects* (Strasbourg, 1559), described by Foster Watson as a " doughty defence of a woman

ruler"; Cornelius Agrippa's *De Nobilitate et Praecellentia Foeminei Sexus,* translated in 1542 by David Clapham under the title *The Excellency of Womankind;* and William Bercher's *The Nobylyte off Wymen.* Some of these books are obviously less concerned with doctrine than with praise. Their point of view is well indicated by the opening stanzas of canto 4 of the third book of the *Faerie Queene.*

The question whether women should have the same education as men was raised in the fifth book of Plato's *Republic;* and Plato asked in particular whether the art of war was one of those arts in which a woman can or cannot share. Castiglione, too, in the third book of the *Courtier* touches upon the same theme. In the dialogue of the *Courtier,* Lord Julian, who has been assigned the subject of women's education, is strictly excused from a consideration of such topics because "I fashion," he says, "a waiting gentlewoman of the Court, not a Queene." Nevertheless, he is willing to declare that "if you will consider the ancient histories (albeit men at all times have been very sparing in writing the praises of women) and them of later daies, ye shall finde that continually virtue hath reigned as well among women as men: and that such there have been also that have made war and obtained glorious victories, governed realmes with great wisdom and justice and done whatever men have done."

Elyot's *Defence,* which is one of the books written in praise of the great women of history, seeks to establish a similar contention. He takes as a model Zenobia of Palmyra. In view of Spenser's selection of temperance as the chief virtue of womanhood, it might be noted that Elyot has Zenobia declare that in a woman no virtue is equal to temperance. He goes on to say that Zenobia "always sat among her nobles and councillors and said her opinion; she visited the whole realm and the marches, reëdified fortresses, and new made also sundry munitions."

This type of heroic woman, active in public life, was, in no uncomplimentary sense, called a virago in the Italy of the Renaissance. "The term," says Burckhardt, "implied nothing but praise." It was borne, for example, by Caterina Sforza. Burckhardt quotes a letter from Galateo to Bona Sforza offering the following advice:—"Act in such a manner that you will please wise men, that prudent and grave men will admire you, and despise the pursuits and opinions of vulgar people and little women." A good example of the virago seems to have been Ippolita Fioramonda, to whom the author of the *Cortegiano* wrote:—"Your ladyship has shown to all the world, in addition to her other qualities, to be a valiant lady in arms, and not only beautiful, but still bellicose." With Belphoebe in mind we might cite the case of Diana Saliceto Bentivoglio, described by a contemporary as follows:—"This lady was tall, rather thin than fat, and dark-skinned. She had black eyes, teeth white and regular, and a grave demeanour. She was swift in walking. She always wore beautiful veils. She had a ready and elevated mind and her conversation was always of the best. . . . She was not fond of music, singing, feasts, and dancing. Her pleasure after merry speech, full of propriety, was the forest,—to go fowling according to the season and to hunt. In this she was very intrepid not fearing the heat, the sun, the cold; and accustomed herself readily to quiver and bow in hunting the boars and stags with the other nymphs like Diana, whose name she deserved to have."

C. B. MILLICAN (*Spenser and the Table Round,* pp. 40-1). In view of Arthur's

inclusion among the Nine Worthies, it is of interest that Elizabeth was complimented by being placed among the Nine Women Worthies, who sprang up by happy parallel to the Nine Muses and to the Nine Worthies themselves. Elizabeth occupied a rôle in English history like that of her preceding sister English Worthies: Boadicea, or "*Bunduica,* that valiant manlike dame"; Ethelfleda, daughter of Alfred; Matilda, or "Maud," who "neuer desisted from the fielde, till that the vsurped *Stephen* of Bloys, had condiscended to her sons right"; Margaret, wife of Henry VI, who led the Lancastrians against Edward IV; Mary I, who figured as a Worthy in a pageant in honor of her marriage with Philip II of Spain. In John Ferne's *Blazon of Gentrie* (1586), in which a list of the Nine Women Worthies appears, England's Welsh queen is "*Elizabeth* our *Hester,* Delbora, and Iudith." In Henry Lyte's *Light of Britayne* (1588), she is the

Most dread soueraigne Ladie Elizabeth, by the grace of God: The Phœnix of the worlde: The Angell of Englande: The bright Britona of Britayne: euen Britomartis President of Britaine.

For the motivation of *The Faerie Queene,* such insistencies on the martial virtue of Elizabeth, or on what Thomas Heywood calls her "masculine magnanimity" (*The Life of Merlin,* 1641, p. 346), share importance with the repeated stress on her Welsh descent.

LOTSPEICH (*Classical Mythology in Spenser,* p. 43). For the name of his heroine, and for the association of her name with chastity, Spenser drew on classical tradition. No specific influence of one source can be established. . . . Diodorus, 5. 76, says that she was a Cretan nymph, "a familiar of Diana," and sometimes confused with her. She appears as one of Diana's hunting nymphs in Claudian, *Stilicho* 3. 251, 302-3. . . . Boccaccio names her as a wood nymph at *G. D.* 7. 14, and at 9. 35 gives a curious variation of the story which may well have stimulated Spenser's imagination and perhaps have given him a suggestion for the warlike side of Britomart's character: "*Britona, Martis* filia, quae cum virgo adhaesisset Dianae, et perpetuo facto virginitatis toto."

APPENDIX III

THE GARDEN OF ADONIS
(Condensed by Charles G. Osgood)

Stanzas 29 to 50 of canto six, together with 7-9 as a prelude, form a kind of unit described as the Adonis passage. Its theme and ideas associate it closely with the "Mutability cantos" (7. 6-7). Both together and separately the two passages have provoked long and devious discussion; and it will be practicable here to report that discussion only in summary and in its bearing upon the Adonis passage. It is almost wholly occupied with two matters—(1) the sources of the passage; (2) its meaning. These, however, lead to comments on Spenser's poetic intention and on his convictions.

Comment usually divides the passage into a prelude and four episodes: Prelude, 7-9, the Sun as Generator; 1st episode, 29-35, revolving incarnation and transmigration of "all things that are borne to live and die"; 2nd episode, 36-8, the relation of variable form to eternal substance; 3rd episode, 39-42, *Tempus edax*, the mutability and mortality of "all that lives," "all things decay in time"; 4th episode, 43-50, allegory of Venus and Adonis, in eternal blissful union, on the "mount" of the garden.

Without doubt Spenser's poetic but inexact use of many terms—weeds (two senses), babes, mire, shapes, stock, substance (sing. and plur.), form (sing. and plur.), matter, feature, hue, etc.—has mounted to a confusion of meaning worse confounded by much of the discussion. But, as Mr. Stirling sensibly observes, Spenser's intention is popular, not subtle or esoteric, and his general meaning is clear and consistent if the passage is taken at face value.

As to its sources all agree that the passage contains Platonism or neo-Platonism in some measure, and that its debt to Ovid is less or more; some find Ovid, or Golding's version of Ovid, the chief source. But whether Spenser owes much, or little, or anything, to Lucretius, to Empedocles, to Bruno, to Palingenius is the burden of much debate; or whether he is bewraying in this passage his own heart's acceptance of Renaissance sceptical materialism, or merely clothing in poetic form certain popular and current ideas caught from the sophisticated fashion of his time.

EDWIN GREENLAW ("Spenser and Lucretius," pp. 440-454) joins the Adonis passage with the Mutability cantos as "an extended exposition of the origin of life and the structure of the universe, with certain applications to human affairs."

Spenser's Pythagorean rotation of souls contains points of resemblance—in Genius, and the function of Fate, in the return of travel-stained souls to the "meadow"—to the journey of Er in Plato's *Republic* 10, though the same rotation is described by Ovid, *Met.* 15. 252 ff.; and in *Met.* 1. 419 we find animals springing from seeds in the soil. Spenser's "main indebtedness to Plato and Ovid is in the doctrine of the re-appearance of souls upon earth at intervals separated by a sojourn in a garden of death and life."

But his great debt he owes to Lucretius. There is the spontaneous origin of species (32-3) like Lucretius 1. 188 ff.:

omnia quando
paulatim crescunt, ut par est, semine certo
crescentesque genus servant; ut noscere possis
quicque sua de materia grandescere alique.

This last line is very similar to Spenser's

For in themselves eternall moisture they imply.

The two stanzas that follow (34-5) even more closely resemble Lucretius 5. 783 ff.: birds, animals, and monsters, as well as man are enumerated, earth is a mother yielding a milk-like liquid (813), "while to the children would be supplied food from the earth, raiment from heat, and a bed rich in abundance of soft down in the grass (816-7)." "Like the Garden of Adonis, the earth then knew no severe cold or excessive heat; it was, as Spenser says, 'a joyous Paradise'." Again, in 2. 1077-1092 Lucretius' order of species is like Spenser's beds "in comely row," and both poets describe a teeming and spontaneous generation without any supernatural agency.

Closer to Lucretius is the second episode, in which Spenser confuses the Platonic idea of pre-existent forms with Lucretian atomism. Lucretius holds that "first beginnings," by natural, not supernatural laws, are ever combining and dissolving; nothing is annihilated, and "all nature, whether the world or the realm of chaos, is made up of first beginnings and void." All waste is made good by atoms flowing in from the infinite void. Otherwise chaos would result. "The general resemblances between this theory and Spenser's explanation of the 'substance' of which all things are made are at once apparent." The relevant passages in Lucretius are in 1. 958-1037, wherein he describes the universe as filled with matter in motion, falling into "arrangements" and ever replenishing the world with creation. Especially compare 37-8 with 1. 1024-1037:

Sed quia multa modis multis mutata per omne
ex infinito vexantur percita plagis,
omne genus motus et coetus experiundo
tandem deveniunt in talis disposituras,
qualibus haec rerum consistit summa creata,
et multos etiam magnos servata per annos
ut semel in motus coniectast convenientis,
efficit ut largis avidum mare fluminis undis
integrent amnes et solis terra vapore
fota novet fetus summissaque gens animantum
floreat et vivant labentes aetheris ignes;
quod nullo facerent pacto, nisi materiai
ex infinito suboriri copia posset,
unde amissa solent reparare in tempore quaeque.

Mr. Greenlaw cites these verbal parallels: 38. 3-5 with Lucretius 2. 1002-3:

nec sic interemit mors res ut *materiai*
corpora conficiat.

33. 6-9 with 1. 767-8:

alternis *gignuntur* enim *mutantque colorem*
et totam inter se naturam tempore ab omni.

38. 6-9 with 1. 792-3:

> nam quodcumque suis mutatum finibus exit,
> continuo hoc mors est illius quod fuit ante.

37. 1-5 with 1. 169-171:

> at nunc seminibus quia certis quaeque creantur
> inde enascitur atque *oras in luminis exit,*
> *materies ubi inest cuiusque et corpora prima.*

The walls of the Garden suggest the *moenia mundi.* Mortality and consuming Time of the third episode "form a sublime and solemn theme in both poets." Spenser's Time is Lucretius' "aetas," 2. 1132 (and elsewhere), Spenser's gods are pitying but helpless, as Lucretius' gods are far-removed, and his introduction of the Adonis myth suggests 1. 227-8:

> unde animale genus generatim in lumina vitae
> redducit Venus.

After discussing the Lucretian element in the Mutability cantos Mr. Greenlaw concludes (p. 464): "The Lucretian element in his work is only another bit of evidence of his intellectual curiosity. That it is sincere, that it is the product of much study, I believe to be borne out by the evidence I have given and by other things as well. For with all his idealism, Spenser had a keen sense of fact. Much of the political scepticism of his day found a way into his pages. It is impossible that he should not have been affected by the scientific scepticism as well."

Evelyn May Albright ("Spenser's Cosmic Philosophy and his Religion," pp. 715-759) would substitute Empedocles for Lucretius as the chief source of the Adonis passage. But her main interest is "to refute the conclusion that Lucretius had a dominating influence on Spenser's philosophy of life, either early or late," though "a few points of contact may be granted."

She observes that any consideration of Spenser's philosophy or religion is concerned not only with the Adonis passage, but with the *Fowre Hymnes,* the Mutability cantos, *Colin Clout* 799-883, and the proem of *F. Q.* 5.

Taken together these passages indicate that Spenser was neither an atomist, nor a materialist, nor an atheist, nor a believer in mere Chance, like Lucretius; on the other hand he repeatedly asserts his faith in God and the immortality of the soul; he sees all creation moving towards a goal of perfection; he is mystical in tendency and believes in a Heaven.

"It would be difficult to find in the whole history of philosophic and scientific thought an author who held more views contrary to Spenser's than did Lucretius."

"If the influence of Lucretius is traceable in Spenser, it is to be recognized perhaps in a similar emphasis on Venus; in a tendency to lament the changes of Time and sigh for the Golden Age."

Ideas common to Lucretius and the Adonis passage urged by Mr. Greenlaw, Miss Albright finds also in the surviving fragments of Empedocles, Lucretius' master, except that Empedocles and Spenser agree on the origin of species from mingling and combining of *elements,* not of *atoms* as in Lucretius (see *F. Q.* 7. 7. 25; *Colin Clout* 847 ff.); that Love and Strife are the combining and dissolving forces at work among the elements, and that Souls transmigrate. She adds one or two not convincing "verbal echoes."

But, one may object, these notions were common property in Spenser's time; and we know that he read Lucretius, while it is all but certain that the fragments of Empedocles were not accessible to him. For stanzas 34-5 she finds a more obvious origin in Gen. 1. 20-6 and 2. 5 than in Lucretius.

RONALD B. LEVINSON ("Spenser and Bruno," pp. 475-9). To interpret Spenser's "substance" as identical with Lucretius' atoms is to charge him with a "materialistic interpretation of Nature," not only in startling contradiction to the general tenor of Spenser's philosophy of Nature," but "in jarring opposition to the spiritualistic implications of the immediately preceding description of the pre-existing souls awaiting birth in the garden." It was just this contradiction between spiritualism and materialism, Plato and Lucretius, that Giordano Bruno attempted to reconcile by maintaining that "matter and form are alike eternal aspects of a unity transcending both." Thus in the dedication of his *Spaccio de la Bestia trionfante,* 1584, he says:

> Conosce che dell' eterna sustanza corporea (la quale non e denihilabile, ne adnihilabile : ma rarefabile, inspessabile, formabile, ordinabile, figurabile), la compositione si dissolve, *si cangia la complessione, si muta la figura,* si altera l'essere, si varia la fortuna; rimanendo sempre quel che sono in sustanza gl' elementi: et quell' istesso che fu sempre perseverando l'uno principio materiale, che a vera sustanza de le cose, eterna, ingenerabile, incorrotibile. Conosce bene che dell' eterna sustanza incorporea niente si cangia, si forma, o si difforma: ma sempre rimane pur quella, che non puo esser detta morire: perche morte non e altro che divortio de parti congionte nel composto, dove rimandendo tutto l'essere sustantiale (il quale non puo perdersi) di ciasuna; cessa quell' accidente, d'accordo, di complessione, unione, et ordine.

With the italicized phrase compare stanzas 37. 6-38. 5, and observe also that Lucretius does not use the words "substance" or "complexion," but Bruno and Spenser (36. 9; 37. 6; 38, 1, 3, 5) do.

"Did Spenser read Bruno? The external evidence—Bruno's residence in England during the years 1583-5, the London publication of his Italian works, the dedication of his *Spaccio* and his *De gl' Heroici Furori* to Sir Philip Sidney—has long rendered the supposition initially attractive."

EDWIN GREENLAW ("Spenser's Mutabilitie," pp. 686-695), in reply to Mr. Levinson, regards the passage from Bruno only as "an interesting analogue," unquestionably derived from Lucretius. Furthermore Bruno is thought to have had no influence on the Sidney group "or, indeed, on English thought of the period" (see O. Elton, *Modern Studies*, pp. 30 ff.).

In reply to Miss Albright, Mr. Greenlaw had never meant that because Spenser "used certain Lucretian elements in certain portions of his work, he was therefore a believer in the whole system of Lucretius, or wrote from the same purpose." As for Empedocles, there is nothing of Spenser's matter in his fragments which is not in Lucretius, except the doctrine of the four elements, instead of atoms, as the raw material of creation; but this is a common notion, not traceable "to one source in Spenser, any more than in Chaucer, Shakespeare, or Milton."

To assume that Spenser's interest in the Lucretian philosophy proved either his break with Plato, or his own confusion, is to ignore the attested "facts that just

such combinations, from all sorts of sources, are of the essence of Spenser's method; that even in his philosophical method he resembled his master Plato in making such combinations; that he was in no sense a systematic philosopher."

As analogous Mr. Greenlaw cites *Paradise Lost.* "We find in Milton not only Genesis and the four elements of the old physics, . . . but also a strong infusion of material taken either directly from Lucretius or from a source ultimately Lucretian," such as "a world created out of chaos, against which the strife of the elements and the atoms goes on unceasingly," and which "may one day sink back into chaos." The strife of swirling, clustering atoms is ruled by chance. "All this is fused through the poet's imagination into a consistent and vivid conception of the world and of the chaos outside the world. Ptolemy, Plato, Lucretius, the Bible, are all combined."

DENIS SAURAT ("Literature and Occult Tradition," pp. 184-200) reviews Spenser's description of the Garden of Adonis, including stanzas 3-8, to ascertain its value as argument and as poetry. His inquiry is timely, but his conclusions are extreme and questionable. He finds the passage as a whole episodic, inconsequent, and careless in its terminology. But these faults, he believes, do not matter in Spenser's fulfillment of his poetic and artistic purpose.

In stanzas 7-9 the sun and earth are universal father and mother. Later they are Adonis and Venus. In 30-1, Spenser begins with a reincarnation of human souls (babes) clothed "in sinfull mire," selected according to the choice of old Genius, or fate, or the babe's desire, (32)—which of these contradictory ways of selection Spenser does not settle. By 35 he has shifted from human souls to infinite variety of shapes—monsters, men, beasts, birds, fish—and is pre-occupied with nature's teeming fruitfulness. Then follows a third idea with no logical connection, that the imperishable substance from which all beings derive "is in a perpetual chaos." "It is not possible to establish a logical connection between these three ideas: the reincarnation of the same souls, the order of the different species in nature, and the chaos which supplies the substance of living beings. . . . And he goes on [by way of woman's transient beauty] to a fourth idea which is still nearer to his heart (38-9)—that of time, the destroyer of all things. . . . And while he is engaged with time and its ravages the poet forgets his distinction between substance and form." Such ravages the poet seems not to have had in mind at the outset of his description. "Then the feeling changes once more, and the poet, returning to his first symbol of generation, of love, describes the delights of love-making" (41-7).

"The theme presented at the beginning of the canto in a 'scientific' and cosmographic form—that of the Sun-Earth union by which all things are engendered—is here developed in a scheme mythological." It is an error to suppose, in spite of 47. 4-7, that Adonis represents substance and Venus form, for in line 8 he is called "the father of all forms." "The drift of the poem has changed again; Adonis now represents Being, living beings, the whole of nature: he is both substance and form, continually being transformed and never dying. Venus has no philosophical rôle in this part of the myth."

"To sum up: philosophical analysis shows us in 'The Garden of Adonis' a sequence of six ideas, frequently at variance with each other: the reincarnation of

the same souls (32-3); the fruitfulness of Nature in her different species (34-5); chaos-substance and the transitoriness of form (36-8); time the great destroyer (39-40); the beauty of the love-making season (41-2); the immortality of being throughout its changes. No logical connection runs through the development or the sequence of the ideas, and we saw in the detailed analysis that the poet is quite indifferent to contradictions. The fact is that, in reality, philosophy does not come in here. We have before us a piece which is, in the main, lyrical. The poet wishes to express his feeling about nature's fruitfulness, a fruitfulness connected with the changes of nature; this marvellous fruitfulness is only the everlasting change of one and the same substance. So, leaving on one side the logical exposition, we see very clearly the train of feelings in the poetical expression; and the whole of this canto, absurd if looked upon as philosophy, is very beautiful and rich in sensual impressions and in philosophical 'sentiment,' if looked upon as poetry."

"But there are here feelings which are at the base of all philosophy, feelings whose expression is highly poetic at times, and always, by its constant changes, alluring, mysterious, and moving. And there is the very deep feeling that nature is an animate thing, fruitful, sensual, and, unhappily for our feelings, eternally changing. And also the deep-rooted feeling that all beings are made of the same plastic matter, living and infinitely transformable; this is the pantheism of the poets, who feel Nature too keenly, who rejoice too much in her life and grieve too deeply over her changes [quotes 40. 2-5]. It is this last impression, that of the constant change in nature, that we shall find again in the 'Mutability Cantos.'"

JOSEPHINE WATERS BENNETT ("Spenser's Garden of Adonis," pp. 46-80) accumulates many notes on sources, not all of them relevant, to show that Spenser's chief source was not Lucretius, and that the Adonis passage is clearly reasoned throughout. She is the first to cite Golding's *Ovid* in this connection, but not as a source.

The Garden of Adonis is the Earthly Paradise of mediaeval tradition, with its mountain, a blend of the Garden of Eden with various classical elysiums, such as are set forth in Spenser's favorite handbook, the *Mythologiae* of Natalis Comes (3. 19). The learned even identified Adon(is) with Eden.

It is also an "abode of forms" lower than the abode of Platonic "ideas" or patterns mentioned at stanza 12 and at *H. B.* 38; *H. H. B.* 82-4. Of this world of ideas in God's presence there is a description in the popular *Zodiacus Vitae* of Palingenius (*Pisces,* 11. 169-194 in Googe's translation of 1588). Indeed Ficino, in various comments on Plato and Plotinus, distinguishes three or four such graded "worlds" or "abodes," a kind of "Platonic hierarchy," descending from the perfect "Ideas" down to this perishable world.

Certain details, like the gates and walls, are traditional from Plato's Vision of Er in *Republic* 10 and reappear variously, as in Macrobius (*In Somn. Scip.* 1-2), and Chaucer's *Parlement of Foules.* The walls of Venus' Paradise in Claudian (*De Nuptiis Honorii et Mariae* 56-7) were more likely in Spenser's eye than Lucretius' "moenia mundi." [See FOWLER'S note on 30-51.] Old Genius as others show, comes from Cebes' *Table* and Natalis Comes [see various references in LOTSPEICH, p. 62]. The millennial interval in stanza 35 is Platonic, and the

vegetative growth of forms find some precedent in Pico della Mirandola's comment on Benivieni's Platonic *Canzona.* The blending of Genesis with Plato in 34, is not new; an instance occurs in Golding's Prefatory Epistle to his translation of Ovid's *Metamorphoses* (354-8). The account in stanzas 36 and 37 of birth in the combination of form and substance is not so much Lucretian as Platonic, or neo-Platonic as set forth in Ficino's comments, in Palingenius (*Aquarius* 332-4), and in Golding's *Epistle* 346-354:

> For what is else at all
> That shapelesse, rude, and pestred heape which Chaos he dooth call,
> That even that universall masse of things which God did make
> In one whole lump before that ech their proper place did take.
> Of which the Byble saith that in the first beginning God
> Made heaven and earth: the earth was waste, and darknesse yit abod
> Uppon the deepe: which holy wordes declare unto us playne
> That fyre, ayre, water, and the earth did undistinct remayne
> In one grosse bodie at the first.

The idea of matter as indestructible (37-8) is too old to refer to Lucretius. In any event Spenser's language is closer to Ovid (*Met.* 15. 252-260):

> Nec species sua cuique manet. Rerumque novatrix
> Ex aliis alias reparat Natura figuras.
> Nec perit in toto quicquam (mihi credite) mundo,
> Sed variat, faciemque novat: nascique vocatur,
> Incipere esse aliud, quam quod fuit ante; morique
> Desinere illud idem. Cum sint huc forsitan illa,
> Haec translata illuc, summa tamen omnia constant.
> Nil equidem durare diu sub imagine eadem
> Crediderim.

As for the intrusion of Time and death (39) it was "a major difficulty of the Platonic system, which begins in perfection and eternity, and arrives . . . at the material world" of mutability.

Allegorically Adonis was by neo-Platonic tradition identified with the Sun (cf. Comes, *Mythologiae* 4. 13; 5. 16, see stanza 9). In Spenser he is "more than the life-giving sun. . . . He represents the dynamic character of form, as Venus represents the preservative, or ruling character."

Mrs. Bennett, unlike M. Saurat, finds Spenser's reasoning clear, and the whole passage a carefully wrought unit. Beginning with a prelude in stanzas 8-12, from 30 on "he leads his reader's imagination gently from association to association, from the earthly paradise, inhabited by Venus and Adonis, through the idea of a garden where all nature's progenies are represented, to the Platonic abode of souls. There we are launched, with the smoothing aid of Biblical language, into the conception of a world of forms existing independent of matter. Stanza 35 elaborates on the idea presented as early as stanza 30, but presented in such a way as not to anticipate later developments by a too early enlightenment of the reader. Having described the world of forms, the poet begins, in stanza 36, by means of the metaphysics of the union of form with matter, to lead us back to earth again. With stanza 39 the garden resumes the aspects of reality which it had begun to lose in 31, and by 41 we find ourselves back in an earthly paradise which has many famil-

iar features. Yet we are not permitted to forget the allegory, once it has been unfolded. The characterization of Adonis, and the references to the stories of Venus and Adonis, and of Cupid and Psyche, keep the other-world nature of the garden from being forgotten."

As for any close relation to Lucretius: "I can find no indication that Spenser's matter was atomic, and he certainly would have indicated, if he had intended, such a departure from the current notion of a first matter underlying the four elements. The poet represents living physical beings as arising from the union of preëxistent form with matter, not from the chance association of atoms. Finally, Spenser's account of the warfare of life and death is clearly imitated from Ovid, with perhaps a reminiscence of Boethius, and has no connection with the Lucretian account of the world's loss of fecundity."

BRENTS STIRLING ("The Philosophy of Spenser's 'Garden of Adonis,'"). Mr. Stirling clears the ground of much lumber accumulated in previous discussion. He shows that the passage is but a popular statement of current ideas, and therefore free from the philosophical subtlety imputed to it. He points out Spenser's possible debt to Golding, his consistency in the passage, and his allegorical intention in Adonis and Venus.

1. The Question of a Lucretian Influence. Stanzas 30-9 compared with Lucretius 1. 225-9 as an alleged source, share with it only general ideas—Mother Venus, generation of kinds, consuming Time—for which Ovid's *Metamorphoses* or Boethius' *De Consolatione* are more likely sources. The same is true of 34-5, compared with Lucretius 1. 188 ff. and 5. 783 ff. Spenser's sense of man's dignity in contradistinction to other created kinds is at variance with Lucretius, and again in other respects Ovid and Boethius (cf. 4, prose 6. 82-6) will serve as well. Furthermore the supernatural agency of the Creator in Spenser, and not in Lucretius, "amounts to a negation of the only characteristic separating Lucretius from a host of other commentators." Apparent correspondences of detail—separation of species, uncouth forms (35), moisture-milk (34)—are either commonplaces or not analogous. Because of its direct relationship to the problem of substance and form, the final contention, that the Lucretian atomic theory is the basis of Spenser's doctrine of substance, is treated in the next section.

2. Spenser's Conception of Substance and Form. "The Adonis passage presents throughout the basic concept of a form-substance relationship, for the poet depicts form arising from matter in three consecutive passages: the treatment of babes by Genius (stanzas 32-3), the abstract discourse on substance and form (36-8), and the sexual union of Venus and Adonis (46 ff.). To this series must be added stanzas 8-9 of the same canto, where the sun provides form and his fair sister (Earth) 'ministreth matter fit.'" Especially 36-8 have been cited as derived from Lucretius, wherein "chaos" is the Lucretian void, "substance" is the atoms, and the union of form and substance is the "arrangements" of atoms. But a closer parallel is found in Golding's *Epistle,* or even in the Platonists and Aristotle. Furthermore the verbal agreements with Lucretius 2. 1002-6, 1. 169-171, 1. 792-3, can be matched elsewhere.

"Consideration and rejection of Lucretius and Empedocles as determining Spenser's doctrine of substance is not, however, a problem equal in importance to that

of Spenser's meaning when he used the term. . . . It will be found that Spenser's notion of form and substance is quite general and popular; in it, the overt philosophical distinctions usual to the problem are absent." By "substance" he describes, although he probably did not intend, "corporeal mass," *not* the refined, subtle, and much discussed substrate of the philosophers, the formless matrix of the *Timaeus*, or the transcendent conception of Bruno. This cruder and more popular conception of substance as an "earthy masse" is also implied at 8. 9—cf. *H. L.* 57-60, *H. B.* 141-7—and in Spenser's use of the plural "substances" (36. 9; 38. 3). The popular (346-9) and the philosophical (354-8) concepts are confused in Golding's *Epistle* 346-375:

> For what is else at all
> That shapelesse, rude, and pestred heape which Chaos he dooth call,
> Than even that universall masse of things which God did make
> In one whole lump before that ech their proper place did take.
> Of which the Byble saith that in the first beginning God
> Made heaven and earth: the earth was waste, and darknesse yit abod
> Upon the deepe: which holy wordes declare unto us playne
> That fyre, ayre, water, and the earth did undistinct remayne
> In one grosse bodie at the first: For God the father that
> Made all things, framing out the world according too the plat,
> Conceyved everlastingly in mynd, made first of all
> Both heaven and earth uncorporall and such as could not fall
> As objects under sense of sight . . .
> Not that Gods woorkes at any tyme were pact confusedly
> Toogither: but bicause no place nor outward shape whereby
> To shew them to the feeble sense of mans deceytfull syght
> Was yit appointed untoo things.

Again, in 1. 5-8 Golding presents the popular and more obvious corporeal "substance." Spenser's debt to Ovid in the Mutability cantos has been observed [see W. P. Cumming, *MLN* 45. 167]. Here it appears again, especially in Spenser's probable use of Golding's version. Compare stanzas 8-9 with Golding's *Ovid* 1. 495-522, especially the italicised phrases:

> The lustie earth of owne accorde soon after forth did bring
> According to their sundrie shapes eche other living thing,
> As soone as that the moysture once caught heate against the Sunne,
> And that the fat and slimie mud in moorish groundes begunne
> To swell through warmth of Phebus beames, and that the *fruitfull seede*
> *Of things* well cherisht in the fat and lively soyle indeede,
> As in their mothers wombe began in light of time too growe,
> To one or other kinde of shape wherein themselves to show.
> Even so when that the seven mouthed Nile the watrie fieldes forsooke,
> And to his ancient chanell eft his bridled streames betooke,
> So that the Sunne did heate the mud, the which he left behinde,
> The husbandmen that tilde the ground, among the cloddes did finde,
> Of sundrie *creatures* sundrie *shapes*: of which they spied some
> Even in the instant of their birth but newly then begonne
> And some unperfect wanting brest or shoulders in such wise,
> That in one bodie often tymes appeared to the eyes
> One halfe thereof alyve too bee, and all the rest beside

Both voyde of lyfe and seemely shape starke earth to still abyde.
For when that moysture with the heate is tempred equally,
They do conceyve, and of them twaine engender by and by
All kinde of things. For though that fire with water aye debateth
Yet moysture mixt with equall heate all living things createth.
And so those discordes in their kinde one striving with the other,
In generation do agree and make one perfect mother.
And therefore when the mirie earth bespred with shinie mud
Brought over all but late before by violence of the flud,
Caught heate by warmnesse of the Sunne and culmenesse of the skie:
Things out of number in the worlde; forthwith it did applie.

(A parallel between "fat and slimie mud," 498, and *F. Q.* 1. 1. 21 is noted.) Furthermore "Golding (*Met.* 1. 346-9) and Spenser identify Chaos and substance, and in his *Epistle* (5-12) Golding describes the *Metamorphoses* as an embodiment of the whole philosophy on the subject Spenser is treating:"

> For whatsoever hath bene writ of auncient tyme in greeke
> By sundry men dispersedly, and in the latin eeke,
> Of this same dark Philosophie of turned shapes, the same
> Hath Ovid into one whole masse in this booke brought in frame.
> That nothing under heaven dooth ay in stedfast state remayne.
> And next that nothing perisheth; but that eche substance takes
> Another shape than that it had.

But whether Golding is Spenser's original or not is less important than that "Spenser, though treating a problem centuries old, was drifting in the most approved currents of his time. In the Garden of Adonis, as in the Mutability Cantos, he offered nothing new, nothing unconventional in philosophical questions and answers, but was content to transmute them into an imaginative excellence rarely surpassed."

"It seems clear, however, that Spenser, like Golding, never intended to leave the Platonic tradition in his discussion of form and substance. Once that is recognized, there disappears the necessity which so many have felt for reconciling materialism in the Garden of Adonis with Platonism there and elsewhere in Spenser. No longer is the doctrine of Empedocles or the substance of Bruno required to render him consistent, for if he was materialistic in his notion of matter he no more realized it than did Golding when he called the matrix a 'lump.' There never has been proof for the application of Empedocles or Bruno to Spenser's concept of basic substance, and attempts to reconcile his doctrine through their use have amounted to ingenious resolutions of a needless problem, for, as a conventional popularizer of Platonism, he was never conscious of his materialism at all."

Likewise it is a mistake to refine Spenser's conception of "form" or "forms" to pure form in the higher Platonic sense. Spenser, when he uses the term, is thinking rather of phenomenal shapes, which are "variable and decay." Thus stanzas 37-8 present exactly the process described in 32-3. "The naked babes of 32 become equivalent to the substance or formless matrix, as far as Spenser conceived of the latter, in 37 and 38. The mortal fleshly weeds or 'hew' which they don become tantamount to the mortal forms or hues of 38 ff. In other words, both episodes describe the creative process and both present mortal hues or forms

arising out of substance. In one case the substance is named as such, in the other it is the naked babe or unhued, unformed prime stuff."

3. The Platonic Hierarchy. Here again interpretation has been too refined. Mrs. Bennett's citation of the Neo-Platonic graded worlds from the "Ideas" down is irrelevant to Spenser, who for his popular purpose does not need them. "The considerations which prevent application of Ficino's five-fold series of descending form worlds to the Garden of Adonis are first, that Spenser says nothing whatever about it, and secondly, that he clearly describes a metaphysical hierarchy in the garden which is quite independent of any such complicated scheme. Pure form is implied in this earthly paradise, eternal substance is there, and phenomenal forms arise out of it. This is a subject quite fundamental enough in philosophy to be discussed without consideration of an involved celestial geography."

Briefly, it will not do to read subtleties into Spenser which were beyond his intention. "Hypotheses should not be multiplied beyond necessity."

4. Alleged Contradictions in the Adonis Episode. (a) The syntax of stanza 36, which has been much confused by super-subtlety of commentators. Thus Mrs. Bennett perceives Spenser's declaration to be that Platonic form is eternal because substance is inexhaustible. This *non sequitur* she tries to avoid by construing 6-9 as modifying 1-2 rather than 3-5. It gives no difficulty if taken as it reads, meaning: "Mutable *physical* forms take life from inexhaustible matter and their progression is eternal because the substance is eternal." In Sylvester's translation of Du Bartas' *Weeks and Works*, Second Day of the First Week, 164-8, 219-222, is described the same process:

> Yet think not that this Too-too Much remises
> Ought into nought: it but the Form disguises
> In hundred fashions, and the Substances
> Inly, or outly, neither win nor leese,
> For, all that's made, is made of the First Matter.
> . . . . . .
> Here's nothing constant: nothing still doth stay;
> For, Birth and Death have still successive sway,
> Here one thing springs not till another die,
> Onely the Matter lives immortally.

(b) Spenser's inconsistency in introducing devastating Time into a changeless garden. Mrs. Bennett's attempt to explain it by graded emanations downward from the eternal is again too subtle for Spenser. "The more involved the theory, the less it is accommodated to Spenser's epic range." Mr. Saurat imputes the inconsistency to a slip of memory on Spenser's part. In point of fact the inconsistency is imaginary, since Spenser had never made his garden changeless. "The babes are sent forth into a mortal world (32) from a place where continuous generation takes place (34), and shapes in the garden from which they come are mortal too (39)."

(c) The supposed inconsistency between Old Genius' choice and fate in 32. This involves the ancient problem of "free will, foreknowledge, fate," but the inconsistency is not real, as explained by Boethius (*De Consolatione* 5, prose 6. 231-240): "Hence eternal fate may have foreseen or ordained that old Genius

shall choose certain babes from the Garden. But Genius is yet the controller of his own purposes and actions and so chooses 'as him list.'" With such traditional resolution of this problem Spenser was familiar.

(d) The absence of Plato's moral criterion governing reincarnation. This is urged as a defect by both Mrs. Bennett and Mr. Saurat, but it does not argue Spenser's essential lack of moral or spiritual sense, since his garden "is intended only as the meeting place of form and substance."

(e) The supposed lack of logical connection between "the reincarnation of the same souls, the order of the different species, and the chaos which supplies the substance of living beings." The passage must be read as a whole, with a right definition of Spenser's terms, whereas "Mr. Saurat's method of interpretation is consistently that of isolating passages so that they bear no relation to Spenser's organized whole." "It has been observed that the naked babes should represent substance and that current Elizabethan doctrine could also link substance and soul. These babes are substrata which catch 'hew' when mortal flesh is assumed, while substance, in a later passage, likewise becomes 'hewed' on assuming phenomenal shape. The two episodes thus have identical meaning. Spenser makes no distinction between the treatment for human forms and that of other shapes in the garden for the rule of time applies indiscriminately throughout, and stanza 35, moreover, presents all shapes, human and otherwise, lumped together for their common birth in ensuing lines. Transitory forms arise in substance and leave the garden for the world. Similarly, upon death the naked babe, or substance, lost 'hew' or fleshly form and became ready for another cycle. Birth and death being the same for babe, plant, and beast, it cannot be said, with Mr. Saurat and Mrs. Bennett, that Spenser writes of different or contradictory ideas when he describes reincarnation of babes in 32-3 along with growth and decay of transitory forms in 35 ff."

(f) The other difficulties of Mr. Saurat—identifying Chaos with the garden, pointing out the incongruity of the ravages of Time with the happiness of Adonis and Cupid—arise from a too hasty, or captious, reading of the passage.

5. Allegory of Venus and Adonis. Adonis has been interpreted first as Substance (Upton, Greenlaw), then as form-substance (Saurat), then as formal principle (Mrs. Bennett); Venus has been variously explained as Form (Upton, Greenlaw), then as superfluous (Saurat), then as the Idea-pattern (Mrs. Bennett). Adonis is indeed Form, the Source, father of all forms, but Venus is Recipient Substance. "Preceding stanzas have made it clear that the growth process in the garden is a union of form and substance. Adonis clearly being the Father, a perpetual element through all succession of forms, the object of his sexual embrace must be recipient substance, and this should be Venus." This is in accord with Plato's *Timaeus* (50D, tr. R. G. Bury):

> For the present then we must conceive of three kinds — the Becoming, that "Wherein" it becomes, and the source "Wherefrom" the Becoming is copied and produced. Moreover, it is proper to liken the Recipient to the Mother, the Source to the Father, and what is engendered between these two to the Offspring; and also to perceive that, if the stamped copy is to assume diverse appearance of all sorts, that substance wherein it is set and stamped could not possibly be suited

to its purpose unless it were itself devoid of all those forms which it is about to receive from any quarter.

" Hence the story of Venus and Adonis as related by Spenser in the stanzas which follow the substance-form discourse, is not a digression from the latter . . . but a charming allegorized repetition of the same theme. Venus, who is chaos-substance here and in the first hymn, unites in sexual embrace with Adonis, playing his usual rôle of formal principle."

6. The Scheme of the Garden. " Spenser's Garden of Adonis is thus seen to be philosophical poetry of logical integrity as well as lyrical excellence. In stanzas 8 and 9 appears a hint of the motif drawn from Ovid. The Sun, ' great father he of generation,' ' informs ' infinite shapes of creatures in the Nile mud, while ' his fair sister for creation ministreth matter fit.' Then, in stanzas 32 and 33, Old Genius develops this theme: The naked babe, or substrate, passes through an eternal progression of cycles. It dons various fleshly hues and thereby passes into the phenomenal world from which it returns again for reincarnation. Stanza 35 then extends this concept so that it includes all species of plant and animal life, temporal shapes which in 36 and ensuing stanzas have arisen from the substance which is ' eterne.' When that substance has donned its ' sundry hews,' just as did the babes in 32-3, it assumes phenomenal forms, the forms which throughout the episode, just as in 38 and 39, ' are variable and decay.' From here, after lamenting the mutability of phenomena, the poet proceeds to allegorize his twice-developed theme in the charming Venus-Adonis myth. Following Platonic tradition, Adonis, the Father of Form which is ' eterne ' through all mutability of phenomena, unites with Venus, the Mother or recipient substance. Such is the story of creation, first hinted at, then told thrice over.

" It is an extremely common and simple philosophical scheme which finds its way into the Adonis episode. Phenomenal shapes arise from a union of form and matter; analogues for this could be found in almost any metaphysics. From what we know of Spenser's philosophy, however, his notions here were undoubtedly Platonic at base, with the union of Platonism and Ovid's ' Philosophy of turned shapes ' found in Golding's *Epistle*, as the probable immediate inspiration.

" In any case, we know that here, as in *Mutabilitie,* Spenser was one with current Elizabethan thought. From Golding it is seen that every item in the Adonis passage was an Elizabethan commonplace. It remained for Spenser to take over these ideas, so usual to former ages and races as well as to our own, and play upon them with a rare cadence and imagery."

APPENDIX IV

THE MASQUE OF CUPID

WILLIAM A. NEILSON (*The Origins and Sources of the Court of Love*, p. 263). The work in English which shows the most extensive traces of the Court of Love influence after 1520 is the *Faerie Queene*. [Canto 11 is cited as the most striking illustration.]

EARLE BROADUS FOWLER (*Spenser and the Courts of Love*, pp. 108-133; condensed). The adaptation of court of love material to the needs of the masque marks an interesting stage in the earlier development of this dramatic form. The fusion of the two is not unnatural in view of the resemblance between the early processions and triumphs of Cupid on the one hand, and the masque on the other. In a general way the Masque of Cupid which Britomart witnesses in the House of Busirane (3. 12. 3-26) resembles what may be styled the processional form of the court of love. In broad outline the picture is simply this: Heralded by entrancing music and other manifestations of joy, the God of Love comes riding in state attended by an *entourage* composed of his devoted followers and the victims of his warfare. We find an example of the type as early as the *De Amore* of Andreas Capellanus, where a knight beholds Cupid, crowned and well mounted, leading a procession which divides itself into three groups: a cavalcade of charming ladies, mounted on splendid horses, and protected by a body of horsemen; a second group, harassed by the men who sought to serve them; a third group, beautiful but meanly attired and miserably mounted, and choked by the dust of those ahead. The point of emphasis is the punishment visited upon those who reject love.

Another example is found in *La Panthere d'Amors* of Nicole de Margival, where to the strains of music, the poet sees Cupid, mounted on a courser with trappings of gold, leading a great company of ladies, knights, squires, clerks, and people of all conditions, and is himself induced to become a vassal of the god. Compare also Gower's *Confessio Amantis*, where the lover sees Cupid followed by two companies under the leadership of Youth and Age, the one comprising the famous young lovers of mediaeval legend and classical mythology, the other the maturer lovers of biblical and classical lore.

The procession in the House of Busirane (3. 12. 3-26) conforms to this tradition. Standing on the alert Britomart beholds a jolly company of minstrels, bards, and rhymers march forth with music and singing, while a sweet harmony fills the air. Following these comes a group of twelve personifications symbolizing the qualities and emotions preceding and accompanying love. Next appears Amoret. After her comes blind Cupid riding on a lion and flourishing his darts. In his wake a rascal rout of personifications representing the evil effects of love brings up the rear. The whole procession marches around the room three times and then disappears into the forbidden chamber from which it had emerged.

In addition to the processional feature another influence observable in the Masque of Cupid is that of the triumph. The picture of Cupid riding in triumphal pro-

cession and displaying the spoils of his conquests, after the manner of a Roman conqueror returned to enjoy the signal honor awarded the victor, occurs as early as Ovid's *Amores* (1. 2. 19-48). Both in Ovid and in Spenser the fundamental idea is the same: the God of Love, inspiring terror, rides in triumph with his followers and captive victims or victim, and gloats over the spoils of victory. In Ovid the poet specifies himself as a wounded captive; in Spenser the wounded captive is Amoret. Moreover, in Ovid personified abstractions typifying the qualities accompanying chaste love are led in chains, and in Spenser chaste love itself—incarnate in Amoret—is led captive. Other personifications, such as Furor, are common to both.

The popularity of the "triumph" in Renaissance literature dates from Petrarch, who elaborated the form and gave it the dignity of a literary *genre*. In the *Trionfo d'Amore* and *Trionfo della Castitá* taken together, we have a situation rather closely parallel to Spenser's triumphal march of Cupid and his disappearance before the advance of Britomart, who finally overcomes Busirane, the agent of Cupid, and frees his tortured victims from thraldom to sensual love. In the *Trionfo d'Amore* Cupid again plays the rôle of the Roman conqueror, the description of the god as the commanding figure corresponding closely to Spenser's accounts. As in Spenser, the god carries the conventional equipment; and the spoils of victory are displayed for the glory of the conqueror.

In the *Trionfo della Castitá* the victorious God of Love measures arms with Chastity, Cupid's thunderous attack recalling the approach of the god and the elemental disturbances preceding and accompanying his appearance before the unshaken Britomart. In Spenser Cupid and his crew vanish before the advance of Britomart, and Busirane, the emissary of the god, unable to use his knife against the champion of chastity, is struck down. Again, in Petrarch Chastity overcomes Cupid and binds him with a chain, as in Spenser Britomart binds Busirane with the chain which had held Amoret and leads him away a captive. Finally, to these similarities of detail should be added the fact that both in Spenser and in Petrarch the theme is the conflict between Cupid and Chastity, which ends in the ignominious defeat of the arrogant God of Love.

For obvious reasons the motive of the triumph of chastity over love became very popular during Elizabeth's reign and was accordingly overworked to the point of banality. Spenser, therefore, in making his contribution to the fad, was doubtless influenced not only by Petrarch but also—and probably more immediately—by the vogue of the theme in his own day. This influence may have reached him either through contemporary literature, or through entertainments and spectacles, or through both. An illustration from contemporary literature is Barnabe Googe's *Cupido Conquered*, published in 1563, which offers several suggestive parallels to Spenser's episode. In a dream Mercury conducts the author through the air and abandons him near a castle. He enters and views the stories painted on the walls. The castle is apparently a temple of Diana, for at this moment a messenger rushes in and presents himself before the goddess, as she sits in state surrounded by Dido, Hippolitus, and other virgin lovers from classical mythology. The personifications Continence, Labour, and Abstinence are also in attendance. The messenger brings word that a Prince has invaded and laid waste the realm. Hippolitus declares that the enemy is no other than the God of Love himself, and at the behest of Diana collects an army of personified abstractions and goes to meet him. The train soon

appears, "drowsy Idleness" and "vyle Exces" marching at the head, Cupid riding in pomp, flinging raging flames about him, and a thousand wounded hearts bringing up the rear. Cupid is finally defeated and his army put to flight.

Another contemporary example is found in Lyly's *Gallathea* (1584-5?). . . .

An instance of the second possible source of direct influence upon Spenser, the Triumph of Chastity represented in contemporary sports and entertainments, is recorded by Nichols. At entertainments for the Queen in Suffolk and Norfolk in 1579 a show was presented, in which Cupid wandering in the world met with Dame Chastity. With her four maids—Modesty, Temperance, Good Exercise, and Shamefastness—Chastity set upon Cupid, threw him out of his coach, despoiled him of his cloak and the emblems of his godhead, and took away his bow and arrows. Chastity then mounted the coach and riding to the Queen presented her with the god's weapons. Cupid, now in disgrace, wandered on till he fell in with Wantonness and Riot. In their company he took his departure.

Returning specifically to the performance which Britomart witnessed in the House of Busirane, we observe that Spenser himself calls it the Masque of Cupid; and, however clearly modified by the peculiarly court of love elements, a masque it remains. It is evident also that, when considered in relation to the historical development of the type, Spenser's production belongs neither to the rudimentary form in which the dance was the chief feature nor to the mature literary type perfected by Jonson, but to an intermediate stage—to the masque as Spenser knew and saw it during the period preceding his departure for Ireland. Warton long ago expressed the conviction that in his vivid visualization of the figures in the masque Spenser must have been writing from the memory of what he had seen. This view is borne out by reference in the poet's work to pageants and shows. Thus Spenser describes the visions in the *Ruines of Time* as "tragicke pageants" (489-490); in the dedicatory sonnet to Lord Howard, he speaks of the *Faerie Queene* as a "pageant"; in the opening canto of Book Two the Redcross Knight bids godspeed to Sir Guyon "whose pageant next ensues" (st. 36); and in Book Three he remarks upon "How diversely Love doth his pageaunts play" (5. 1) and alludes to Jove's amours as pageants (11. 35).

The term "mask" itself is repeatedly used by Spenser in the sense of a pageant, disguising, or other dramatic or semi-dramatic performance. We find it in *Amoretti* 54; in the *Shepheardes Calender*, May 1-2, November 19-20; and in the *Teares of the Muses*, 179-180. In the first book of the *Faerie Queene* there is apparently a foreshadowing of the use of personifications in the masque, for the poet speaks of the cunning train "By which Deceipt doth maske in visour faire" (7. 1), and in *Epithalamion* (26-9) he gives a little glimpse of a hymeneal masque, the god attended by the bachelors in their "fresh garments trim." The influence of the masque is discernible also in the dance of the satyrs (*F. Q.* 3. 10. 44). Again, in *Astrophel* (28) Spenser speaks of Sidney as "Merily masking both in bowre and hall," and one recalls the entertainment given in 1581 wherein the Castle of Beauty was attacked by a company of knights which included Sidney, Fulke Grevill, and others representing the children of Desire.

The nature and extent of Spenser's indebtedness to the masque proper are clear and require no special emphasis. In the *résumé* of the story of Scudamour and Amoret which opens the fourth book of the *Faerie Queene*, he mentions the occa-

sion of the first appearance of the masque and recounts the events which culminated in Amoret's captivity and her rescue by Britomart at the close of the third book. After Sir Scudamour's conquest of the Shield of Love and his consequent winning of Amoret, the nuptials of the lovers were held. But the enchanter Busirane,

> The very selfe same day that she was wedded,
> Amidst the bridale feast, whilest every man,
> Surcharg'd with wine, were heedlesse and ill-hedded,
> All bent to mirth before the bride was bedded,
> Brought in the Mask of Love which late was showen:
> And there the ladie ill of friends bestedded,
> By way of sport, as oft in maskes is knowen,
> Conveyed quite away to living wight unknowen. (*F. Q.* 4. 1. 3)

Spenser here makes use of the well-known custom of giving masques on the occasion of celebrated marriages. He further reveals his intimate knowledge of the rules and customs governing such entertainments in his explanation of the rape of Amoret. To the initiated his account would seem plausible enough. In the first place, according to custom the maskers mingled with the company and invited them to dance. Moreover, on such occasions it was the custom—" By way of sport, as oft in maskes is knowen "—to abduct the bride. That lovers used the disguise afforded by the masque, not only to meet their ladies, but also to steal them away is a matter of common knowledge to students of Shakespeare.

Certain introductory features of Spenser's masque require some notice. As Britomart kept her silent vigil in the darkness,

> She heard a shrilling trompet sound aloud,
> Signe of nigh battail, or got victory. (*F. Q.* 3. 12. 1)

The entrance of a pageant or masque was often announced by the blowing of a trumpet. Immediately following the blast a violent storm arose, accompanied with thunder and lightning. Spenser relates that soon afterward a " stormy whirlwind " blew open the iron wicket of the inner room, and there issued forth " a grave personage,"

> That in his hand a braunch of laurell bore,
> With comely haveour and count'nance sage,
> Yclad in costly garments, fit for tragicke stage. (St. 3)

Stepping forward and beckoning as for silence,

> By lively actions he gan bewray
> Some argument of matter passioned. (St. 4)

This is the prologue, Ease, presaging the action of the masque in dumb show. Warton thinks that Spenser is here indebted to the custom of using the dumb show as a prologue in the early drama, but it is more than likely that the prologue was a recognized feature of the masque as well, and that its use in this connection antedates Spenser's masque.

After the prologue there appeared a band

> Of minstrales, making goodly meriment,
> With wanton bardes, and rymers impudent,
> All which together song full chearefully
> A lay of loves delight, with sweet concent. (St. 5)

Music was, of course, a regular feature of the masque, and was frequently used to herald the approach of the maskers. Furthermore, the music was appropriate to the dance or to the character of the scene presented, and Spenser accordingly says that this jolly crew of bards and minstrels sang " a lay of loves delight "—just the kind of song one would expect in a masque of Cupid.

Spenser divides the maskers into two groups and places Cupid and his victim between them. The first group consists of six couples—twelve figures in all. This was a favorite number in the masque. The second group is composed of three figures, which come immediately after Cupid, and a " confused rout " of fourteen shadowy forms that brings up the rear. Thus there is point to Spenser's statement that the " jolly company " marched

> In manner of a maske, enranged orderly. (St. 5)

Fixed order, system, and organization tended to prevail more and more as the masque developed from its first crude form of masked dance and began to take on certain dramatic features.

In Spenser the masque has reached a stage where dancing has ceased to be the principal part of the performance. We are told that the maskers " marcht in masking wise " about the room three times (St. 26). The scene would appear to be analogous to that of the " grand march " in a modern masquerade ball. Spenser adheres, however, to the rule of the early masque that all the performers shall be disguised (St. 26).

More important, however, than the purely masque features of this and similar pageants in Spenser are the relations of these scenes to the mixed court of love and moral allegory of the early Renaissance. Neilson has pointed out that Spenser's maskers are drawn, for the most part, from the conventional personifications of the court of love allegory. Allegorical personages are abundant in the dramatic entertainments produced before and during Spenser's age. It is, indeed, practically certain that the pageants and spectacles combining classical mythology, moral symbolism, and court of love allegory became essentially dramatic in England before 1500. Out of this type of drama developed the disguisings and entertainments of the reign of Henry VIII. In one such performance, for example, the King and others enter an arbor in the Garden of Pleasure, bearing such familiar court of love names as " Cuer loyall, Bone voloyre, Bone espoier, Valyaunt desyre, Bone foy, and Armoure loyall." In these spectacles we find the well-known commonplaces of court of love literature; viz., arbors, fountains, and castles forming the background for courts of Venus or Cupid, where complaints are heard, debates are held, triumphs are celebrated, and chivalric contests are staged in the conventional manner. The spectacular and dramatic elements of the May Day folk festivals, mythological and classical influences transmitted through the pastoral tradition, and the machinery and characters of the court of love allegory have all been combined and fused into a new type of masque which has been appropriated for the delectation and amusement of the Court. Furthermore the fusion of allegorical pageantry and mediaeval romance, which had already been accomplished more than a century before in the *motif* of the Siege of the Castle of Love, has now become an established tradition in the masque as well as in the formal drama. Precisely such a composite picture is pre-

sented to us in Spenser's episode of the House of Busirane, with the accompanying performance of the Masque of Cupid.

A comparison of the figures in these allegorical performances with the characters in Spenser's masque will show their close resemblance and will indicate a common use of court of love material. In the entertainment given in 1501 for Katherine, wife to Prince Arthur, the two ambassadors from the knights to the ladies in the castle were Hope and Desire. In a masque (c. 1522) described by Hall a castle was kept by eight ladies—Beautie, Honor, Perseveraunce, Kyndnes, Constance, Bountie, Mercie and Pitie, while underneath the fortress of the castle were eight other ladies—Dangier, Disdain, Gelousie, Unkyndenes, Scorne, Malebouche, and Straungenes. In spite of the stout defense of Scorn and his allies, the castle was attacked and captured by Amorus, Noblenes, Youth, Attendaunce, Loyaltie, Pleasure, Gentlenes and Libertie, led by Ardent Desire. A dance followed. The masque was thus at this early date completely allegorized. Reyher quotes from *Harleian MS* 6947 an account of a spectacle in which a "poeticall Hil [Hell] is discovered and from the sides of it comminge forth a maske of hags or Sorceresses serally [severally] attired, with thire spindles reeles and other magicall instruments makinge a confused noise with strange gestures. Thire names are Ignorance, Falshoode, suspicion, Credulity, Murmur, Impudencie, Malice, slaunder, Execration, Bitternes, and Fury, the opposites of glory." They meet Ate who encourages them to proceed and disturb the peace of the night with their incantations and dances, but finally vanish at the approach of Heroicke Virtue. Todd cites the Italian *Tempio d'Amore* of Signor Marchese dal Caretto (Venice, 1524), which he calls a moral comedy or masque, in which appear, amid symbolic scenery, personifications of Hope, Desire, Jealousy, Reason, Discretion, Perfidy, Violence, and Envy.

The principal group of twelve figures in Spenser's masque (Sts. 7-18) is of special interest because each one, described in detail, is furnished with some mechanical token of his character, as Fancy dressed in "paynted plumes" like the "sunburnt Indians" and carrying a fan, Desyre wearing an "embroidered bonet" and blowing into flames the sparks which he holds tightly in his hands, and Fear fully armed "from top to toe." The same kinds of emblematic and symbolic tokens are worn and carried by the figures in the masques. In connection with the figure of Fear, it may be noted, as appears from various entries in the Revels' Accounts, that armour is among the properties required for the masques.

Again, the presentation of Cupid riding on a "lion ravenous" (St. 22) savours of masque influence, for imitation beasts played a prominent part in the triumphs, pageants, and other entertainments of the period. In the performance of 1501—already repeatedly cited and quoted—a castle on wheels is drawn in by four beasts, two of which are lions. *Harleian MS* 6947 describes a masque in which chariots containing Bellanna, Queen of the Ocean, and eleven other queens are drawn—the first by panthers, the second by eagles, and the third "which is the last and most eminent with the statute of fame on the tope of yt for her Maiestie drawne by Lions in which they ride about the stage as in a solemne triumphe over those vices which were flede before them." In the masque devised for the meeting of Elizabeth and Mary, Queen of Scots, in 1562, Lady Prudentia comes riding on a golden lion, and Lady Temperantia on a red lion.

That Spenser is also following the custom of the masque in representing Cupid

as blind-folded is apparent from the oft-quoted remark of Benvolio in *Romeo and Juliet* (1. 4. 4), "We'll have no Cupid, hood-wink'd with a scarf."

The bald realism of the exposed heart of Amoret (St. 21) is suggestive of the crude symbolism of the allegorical disguising. In the performance of 13th of Henry VIII described by Hall there was shown a castle with towers, "and on every Tower was a banner, one banner was of iii rent hartes, the other was a ladies hand gripyng a man's harte, the third banner was a ladies hand turnyng a mannes hart."

Finally, Spenser's maskers disappear in the conventional manner. When Britomart had forced herself into the inner room of the House of Busirane before the maskers could issue forth, she found that they "streight were vanisht all and some" (St. 30). Similarly, in the celebrated entertainment of 1501 the knights captured the castle and danced with the ladies, while the castle, ship, and mountain departed: "The same wise the disguisers rehersed, as well the knights as the ladyes after certaine leasure of their solace and disport avoyded and vanished out of their sight and presence."

To summarize: In the Masque of Cupid we have seen Spenser's adaptation of Court of love material to the uses of the masque. Influenced probably by the processional form of the court of love, by the Petrarchan "triumph," and by the popularity of the masque in his own and the preceding age, the poet has taken over the stock characters of the love allegories and employed them to enliven the semi-dramatic pageant which Britomart witnesses in the House of Busirane.

EDWIN GREENLAW ("Britomart at the House of Busirane," pp. 117-130; slightly condensed). A study of some of the analogues of the adventures of Britomart at the Castle of Busirane reveals Spenser's understanding of one of the most interesting of romance themes, and helps to make clear his method in allegory. The story, reduced to lowest terms, is as follows:

(a) A knight is unable to rescue his lady who is held prisoner in the dungeon of an enchanted castle.
(b) The entrance is guarded by fire.
(c) Britomart comforts the knight, undertakes the adventure.
(d) Within are halls with arras depicting Cupid's wars against the gods; an altar; a golden image of Cupid; a wounded dragon; other rooms are decked with Cupid's triumphs.
(e) A forbidden chamber before which the hero watches till night.
(f) At night a trumpet sounds; a storm of wind, lightning, thunder, and earthquake from the fourth hour to the sixth.
(g) At midnight a whirlwind opens and shuts all doors and the wicket. A tragic Prologue introduces minstrels and bards, and the Masque of Cupid, which moves three times around the chamber and disappears; the door is closed by another blast.
(h) The hero is mystified, fails to act, and tries in vain to enter the door.
(i) Britomart waits all day; when the Masque reappears at night, she forces her way into the forbidden chamber, finds the lady, overcomes the enchanter, who reverses his charms; the whole house trembles.
(j) With the released lady she goes out through the rooms, now bare, and finds the fire that guarded the castle extinguished.

Certain elements in this story will be recognized as commonplaces: the intervention of a knight to aid in the rescue of a lady whose own knight is power-

less; the castle surrounded by fire, or otherwise inaccessible; the removal of an enchantment. But other incidents are characteristic of a more limited group of stories: the supernatural storm at midnight; the symbolic decorations; the vigil; the symbolic procession, as of a ritual; the failure of the hero at first, not because of any lack of courage but through inability to understand the meaning. Analogues of the conventional elements have been pointed out from the time of Warton and Todd, and there have been discussions of the influence of the Court of Love upon the story; there has been no study of the plot as a whole, of its possible relations to a certain group of tales about castles of wonder, and of the bearing of these matters upon the theory of allegory illustrated by the first three books of the *Faerie Queene*.

In the English Wagner book, or *Second Report* (1594) are two stories curiously related to this plot.

In the first, we are told (ch. i) that Wagner, coming into the hall after the death of his master, had a marvelous adventure wherein, (d) to the accompaniment of a great storm, (g) the doors fly open and there enters the Prologue of a Comedy, Lucifer and his four monarchs, Faustus in a fiery cart, and trumpeters. Faustus is crowned King and the masque disappears, leaving Wagner terrified. On going out of doors he finds there has been no storm.

In the second incident (ch. viii), the action takes place out of doors, at a gathering of the people of Wittenberg in 1540:

(d) In the sky a great stage is seen, like a castle, and over it heavenly bodies. (f) Trumpets sound thrice. (g) A Prologue suggests through pantomime a scenical tragedy. The castle is attacked by fiends from Hell, whom Faustus armed with shams defies. The castle is razed, however, and Faustus, taken prisoner, is tried before Lucifer. Then all the masquers vanish and it develops that the whole display is an example of Wagner's enchantment.

In these extraordinary incidents some elements, such as the cosmic setting, come from some other source than that which Spenser uses. The magic books, however, the storm and the trumpets, the use of a Prologue explaining in dumb show the action that is to follow; most of all, the Masque, which has, especially in the first incident, every indication of having been derived from *FQ* or from a common source, show a striking interrelation. Lucifer corresponds to Cupid; his courtiers to Cupid's courtiers; his victim to the Lady. He threatens beholders, like Cupid. In both cases we have a sort of ritual in honor of a god.

A second set of analogues of great interest is found in *Amadis of Gaul*, a romance widely popular in Spenser's time. (Some parallels with Spenser have been pointed out by Warton and Todd; they do not, however, treat the larger relations of the plots, or the series of incidents which I cite here.) [See also J. S. P. Tatlock, *MLN* 21. 240, n; Fowler, p. 113, n. 28.] Several of the motifs occur repeatedly in this romance, notably the idea of a forbidden chamber which none but true lovers can enter. But there are two adventures that show some parallels with the story of Britomart. The first of these runs as follows (Book I, ch. xix, xx):

(a) Amadis comes to the castle of Arcalaus, an enchanter, in which is a lady separated from her lover. (b) Gandelin cannot penetrate the castle, (c) (d) (e) but at night Amadis succeeds in gaining entrance to a dungeon and (i) releases the lady enchained there. The next morning Amadis fights with Arcalaus, but his

strength fails and, along with Gandelin and the lady, he is made prisoner when the enchanter takes refuge in a little room.

(g) The wife of the enchanter sympathizes with the Lady and with the hero; at night the two women keep watch beside the senseless Amadis. Two damsels enter, each bearing many lighted candles which they place around the sides of the room. One of the damsels takes a book from a casket and reads aloud, and at times a voice answers her; at other times many voices, all seeming to be within the chamber. Then another book comes through the floor of the chamber, driven by the wind, and she who reads takes this book, breaks it into four parts, burns the parts at the candles. (j) Amadis is freed from his enchantment, and the Lady and the wife, who were held as in a spell. The hero frees 115 other prisoners—" even so did our Saviour go out from Hell."

Here the parallels with *FQ* are easily seen. The hero penetrates a mysterious castle, known to belong to an enchanter. Gandelin, left outside, corresponds to Scudamore, although not the lover of the Lady. The Lady is bound by a chain in a dungeon. The ritualistic masque differs from the one which Britomart saw, but the two stories agree in that a mysterious ceremony precedes the lifting of the charm. The damsels with the candles belong to the Grail Castle tradition; but the magic books correspond to the books of enchantment that figure in the Britomart story. The freeing of the prisoners, in which Amadis is hailed as the type of Christ freeing his followers from hell, points to the Grail cycle. The plot has evidently been much distorted by the author, who seeks merely for novelty without any true comprehension of the materials which he uses.

The adventure of the Firm Island and the Forbidden Chamber is the principal motif in *Amadis;* in order to gain suspense, the author refers in various places to the marvelous castles. . . .

In all these accounts of a Chateau Merveil we are reminded quite definitely of some version or versions of the adventures of the Grail Castle. This may be seen by a study of a passage in the Vulgate Lancelot (Sommer 4. 343-347; Weston, pp. 54 ff.):

(a) The adventures of Gawain take place at the Castle of Corbenic, which is enchanted. Nothing is said about a lady to be rescued; later in the tale we learn that twelve maidens appear, weeping, and praying to be relieved from pain. The adventure can be carried through only by a chosen knight. (b) The castle, being surrounded by water, is difficult of access. (c) Gawain comes; gains entrance. There is no Prologue; the first mystery is introduced while Gawain is still being welcomed by the king and his retainers. A dove enters with a censer; then a damsel with food; the knights leave after the meal. (g) While it does not precede this first mystery, the magic storm, with the clanging of doors and windows, occurs later in the adventure. (h) Gawain, like Britomart, is confronted by a mystery which he does not understand; he is silent, abashed, finds himself alone.

(i) What follows corresponds in general, not in detail, with Britomart's experience. There is a rich couch, on which Gawain is about tc lie down, but is warned by a maiden's voice to keep his arms at hand. There is a terrible cry, and a lance comes from the Forbidden Chamber, its blade a flame; Gawain is sorely wounded; swoons from pain. Later in the night there is a masque of animals; after a combat between the leopard and the dragon, and between the old and young dragons, the windows clap to, with so great a noise that it seems the palace must fall, and there comes a mightly wind. This is followed by a masque of twelve maidens, weeping, and pray-

ing for relief from pain. Then a great knight comes forth from a chamber, all armed; he fights with Gawain until both are exhausted. Then the castle begins to shake; windows open and close; there is a great storm of thunder and lightning, but no rain. Following this the damsel "who the evening before had borne the holy vessel" appears once more; there are tapers and censors; the Grail appears; there is a song of many voices; the hall grows dark, and all the windows open and close. (j) Gawain is healed; next morning a hermit explains the meaning of the things he had witnessed; the dragon-leopard contest pre-figures the wars of Arthur.

In all three versions, Corbenic, the Castle of Arcalaus and the Firm Island, and the Castle of Busirane, certain common elements are found: the chambers from which wonders issue; the perplexity of the hero; the vigil; the symbolic pageant or masque; the storm, with clangor of doors and windows. In Corbenic, the great wind with lightning and thunder recurs, marking the introduction of the successive wonders. There is no counterpart in *FQ* of the dragon-leopard conflict; in *Amadis* the conflict of animals figures Arthur's wars. But Corbenic and *FQ* agree in the motif of the maiden(s) held by enchantment; in the suggestion that this enchantment involves a sort of love-ritual. They agree in that the hero must fight an uncanny adversary; the contest in each case is so terrible that the castle seems about to fall. The lance in the Grail story, which wounds Gawain, is somewhat similar to the dart of Cupid in *FQ;* the Grail symbolism is also suggested by the heart of Amoret carried in a silver basin, bathed in its own blood. One may wonder if Spenser, more than other redactors, did not understand the mystery of the Grail as a love ritual.

For much of this the episodes in *Amadis* offer no counterpart. But those episodes do indicate relationship, ultimately, to some form of the Grail Castle adventure. Furthermore, the enchantments in *FQ* turn on the magic book of Busirane; in *Amadis* the damsels have a magic book; another book is driven by the wind, and is broken by the damsel into four parts and burned at the candles. Nevertheless, I do not believe that the *Amadis* versions exerted any appreciable influence on *FQ*.

(It would be easy to collect other illustrations of adventures at the Grail castle that show some of the motifs that we have under consideration.) These illustrations will make clear, I think, that Spenser was using a very old plot as the basis for a new and striking treatment. I do not here raise the question of direct debt to one of these sources. That the main features of a Grail castle adventure were well understood is proved by the recurrence of these motifs so many times. Somewhere Spenser came upon them, was attracted by them, saw something at least of their essential meaning. He was able to give new life to an old story without doing violence to this original meaning.

I pass now to a consideration of a romance which, without doubt, Spenser both knew and used, *Arthur of Little Britain.* With the political importance of this romance in the time of Henry VIII, and with its influence upon the *Faerie Queene* as a whole I shall deal in another place. It is sufficient here to call attention not only to the fact that it is motivated, like Spenser's poem, by a vision of a fairy queen with whom the hero falls in love,—the romance containing the adventures incidental to his search,—but also that the hero tells this vision, after the story is well under way, to his friend Governar precisely as Spenser's Arthur tells Guyon of his vision and his search. No other parallel so extraordinary as this has been pointed

out. Furthermore, Spenser was dealing with Arthur as prince, before he became king. The Arthur of the romance, named for the great king, served as a model of the knightly virtues which Spenser portrayed in his hero. The romance thus becomes probably the greatest single influence to be traced in Spenser's poem. The obvious stress on chastity, seen in many adventures; the counterparts in the romance of such incidents and situations in *FQ* as the Acrasia episode, the initial incident in the book of Guyon, the Radigund-Artegal story in the fifth book; are a few of many indications, hitherto unnoticed, of Spenser's careful reading of *Arthur of Little Britain*.

At present, however, we are concerned only with Arthur's adventures at Porte Noire. Early in the romance we are told about this castle, built on Mount Perilous, by Proserpyne, a queen of faerie. It is surrounded by a river, within walls so deep that from the top one can scarcely see the stream below. The water is black, an evil odor issues from it, the rocks are covered with vermin. It is surrounded by mountains so high as to be inaccessible save by one way, well-guarded. Under the mountain lies a marsh, with pits of water, very foul; it can be crossed only by a narrow path. The castle of Porte Noire has very thick walls; inside are "halles of vehement adventures"; many knights had perished there, such as "toke on them to fordo the enchauntementes of that place." Outside was a palace, with halls and chambers; one could go to the Mount of Adventures where four queens of the faerie walked every night. Chief of them was Proserpyne; if the beauties of all the women in the world were collected they would not be one fourth part of her beauty.

After some preliminary account of Arthur, we learn of the dream that impelled him to go in search of the woman he was destined to marry (ch. xvi). The dream is allegorical, and is interpreted by Governar, who accompanies him. Later we learn that the final adventures are to take place at Porte Noire, home of the fairy queen. Arthur's adventures as recounted in chapters 25 to 40 are, as I have already indicated, analogous to adventures relating to Guyon, Britomart, and Artegal in *FQ*. Governar, through a part of the story, is like Guyon, the Governar-Arthur relation of the romance paralleling Guyon-Arthur of *FQ*. Later, Governar's adventures approximate those of Artegal. Furthermore, Master Steven, a magician, the tutor and adviser of Florence, suggests the relations of Merlin to Britomart, while Florence, the heroine, suggests Spenser's Florimel. She is the ward and intimate friend of Proserpyne, the Fairy Queen, who contrived all this magic for her sake, and tested Arthur's right to her love. With chapter xliii Arthur's adventures at Porte Noire become the center of interest:

(a) and (b) The difficulty of approach to Porte Noire, on Mount Perilous, an enchanted castle, has been described. Arthur does battle with twelve knights. His approach is watched by Master Steven, a magician, who knows from his books and astronomical observations that Arthur will come that day. (c) Arthur leaves outside his squire Baldwin and enters alone. (d) Within he finds "a most fayre hous" of which the following characteristics should be noted: (1) The walls contain, in marvelous colors, all manner of history "syth God first made man." (2) In the roof were "all the vii planettes wrought with fyne golde and syluer, and all the sytuacions of the heuens, wherein were pyght many carbuncles & other precyous stones, the whiche dyde cast grete clerenes bothe by daye and by nyght." (3) In the chamber are wonderful beds; at the head of the chief bed an image of gold, with

bow of ivory, and arrow of silver, with an inscription warning of the peril of the bed to any but the chosen knight. (4) "Whan thys ymage shoteth, than all this palais shall tourne like a whele."

(f) Here, armed, Arthur keeps vigil. The adventures take place during the early part of the night; there is the blast of a trumpet, followed by a tempest. (g) As Arthur approaches the bed, he notices at each corner of the room a great image of fine gold, each with a trumpet. A great voice cries, "Behold now the end." The palace begins to tremble and shake as if it would fall to pieces; the first trumpet sounds; the doors and windows open and shut many times; though no creature is seen, he hears the noise as of a thousand men; there is a great light of torches and noise of people coming and going about the bed, and the braying of a hideous river, like the wild sea. He feels the rush of a mighty wind, so that he keeps his feet with difficulty. (h) He does not understand the mystery, but is undeterred.

(i) With the blasts from the other three trumpets, Arthur is summoned to three battles: two with terrible lions, the third with a giant, a battle which lasts "a great space." After his victory, sorely wounded, Arthur throws himself on the bed; the image of gold shoots an arrow through the window, from which issues a dense smoke, followed by a terrific wind that bursts all the windows. There is frightful thunder; the palace shakes as if falling; a burning lance shoots toward him but he escapes; the whole palace turns about like a wheel for "a grete space." A great voice cries, "It is ended." (j) The enchantments gradually lose their power; the air becomes sweet and clear. Arthur, nearly dead, is found by his man Baldwin and Master Steven, who bind up his wounds. Then Arthur frees two prisoners curiously bound "in a coffer" made fast to the wall with great bands of steel; they were knights of noble lineage.

With the remainder of Arthur's adventures we are not now concerned, further than to note that at midnight he was awakened by "grete clerenes of torch lyght," and saw before the bed a queen crowned with gold, who told him of the white shield and the good sword Clarence, "of the fayry." Then she vanished, but next morning he told Master Steven of his vision, and learned that he had seen Proserpyne the Fairy Queen, and that he is to wed Florence, her ward, like her in beauty (ch. xliv).

The relation of Porte Noire to Corbenic and other enchanted castles is, I think, quite clear. The setting, the suggestion of some vague pageantry in the mysterious voices and the presence of people, though invisible, in the enchanted chamber; the great battle; the lance; the storm—all these are motifs marking definite relationship to the group. The dove with censer, the processional of the Grail, the weeping maidens, do not appear; the love allegory, suggested in the Grail stories and elaborated by Spenser, is wholly lacking. Instead, there are the astronomical elements—the representation of the firmament, the whirling castle, which link it curiously to the *Second Report* and had, as I shall show elsewhere, an interesting application to early Tudor politics. Arthur's struggle with the lions and with the giant represents the proving of his claims for sovereignty; the implications are political, as in the allegorical animals of the Grail saga. Spenser uses the device of the allegorical animals, though not the fight, in his story of Britomart at the cave of Merlin and at Isis Church; the fight with the giant, however, parallels Britomart's struggle with the enchanter.

I wish now to point out what seems to me to be Spenser's meaning in his treat-

ment of the Chateau Merveil theme, and its relations to his allegory. The clue is to be found in his representation of the enchantment, cast in the form of a ritual, that Britomart must dispel. We are guided to the interpretation not through such romance conventions as the inaccessible castle, the rescue of a maiden, or trumpets, fairy storms, emblematic animals. In *Rigomer,* for example, are illustrations of *diablerie* similar to those found at Corbenic or the Firm Island. There is a serpent-guarded bridge; the blast of a horn is followed by a fairy storm; there is a pageant of Rigomer's knights. Or, again, there is the Castle Perilous of *Claris et Laris,* with a great sorcerer as lord of the place, with a burning tower, with doors guarded by wild beasts. The opening and shutting of doors as a preface to a marvel is found near the beginning of the prose Grail, and elsewhere. One may hold, of course, that Spenser merely extracts and recombines motifs from these stories of perilous castles, works in a court of love allegory, and produces what seems to be a new building out of old bricks. That such is not the case, however, may be seen by anyone who will take the trouble to glance at some uninspired carpentry in the Vulgate Lancelot, for example, or in *Amadis* and its continuations. What Spenser does is in a high sense creative, justifying Upton's praise of it as "a new piece of machinery which exceeds in beauty of description all the fictions of romance writers that I ever yet could meet with."

For however frequently separate details may be met with, the fact remains that the center of the story of Britomart at Busirane's castle is some version of the Grail mysteries. The storm is a part of all such stories. Arthur is wounded by a lance; so Britomart. The bleeding lance and dish of the legend become the bleeding heart of the Lady, transfixed by a dart, borne in a basin. The processional or masque, which is the one essential characteristic of the Grail mystery, is developed by Spenser with the utmost imaginative skill. There is nothing of the Christian intrusions into the mystery of the Grail, but a transformation, through the mediaeval cult of Cupid, of the more primitive elements which, some scholars think, belong to the Grail as a survival of ancient ritual. Spenser, at any rate, saw it as ritual of some kind.

The persistence of similar elements in the first three books of the *Faerie Queene* gives a clue to Spenser's conception of his allegory. In each case the hero goes through a process of initiation as preparation for removing an enchantment. In the story of Red Cross, for example, the result comes near tragedy, for the defect of that knight is his lack of spiritual perception. This the poet makes clear throughout the period of preparation, notably in the story of Errour, of the seductions of Duessa, of the House of Pride. Awakened by Despair, saved by Una, and prepared by Holy Church, he meets the enchantment and gains the victory. So too in the story of Guyon's testing in the Cave of Mammon, in the love of country and the consciousness of his high mission born in him at the House of Alma. Britomart's story is not complete in the third book, or even in the fifth. She is the counterpart of Arthur, and Spenser did not disclose his full purpose in the portion of his poem that has come down to us. But the significance of the third book is clear enough. Here is set forth negatively a philosophy of love. One is struck by the recurrence of the Venus and Adonis motif: at Castle Joyeous in canto 1; in the Gardens of Adonis in canto 6; in the Masque of Cupid at the end. Guyon's victory over Acrasia in Book II marks the overthrow of sensuality

by reason. With this we may contrast, for example, the account of Castle Joyeous, with its damsels and squires devoted to the gallantry that Spenser depicts so scornfully in *Colin Clouts Come Home Again.* Or contrast, once more, the account of the birth of Belphoebe and Amoret, and the Gardens of Adonis, where he represents some of the biological ideas he got from ancient philosophy. To the scornful exposition of love gallantry at court, and his poetical representation of the mysteries of reproduction and the origin of life, he adds, at the end of the book, an imaginative treatment of the religion of love degenerated into a cult. All the resources of his art are employed in transforming the ancient story of a castle of wonders, its ritual an enchantment to be dispelled, into a third representation of a love that is no true religion. With it we may compare not only his satire in *Colin Clout* but the disavowal, in the dedicatory letter to the *Fowre Hymnes*, of the Platonic conceptions that the Renaissance had so misinterpreted. Yet not so much of a disavowal as a re-interpretation, a charge of incompleteness, preparatory to the full statement of his philosophy of love and beauty in the last two hymns.

[For possible suggestions of the Busirane episode in Ariosto, cf. Appendix, "The Italian Romances," pp. 372-3.]

APPENDIX V

THE ITALIAN ROMANCES

R. E. NEIL DODGE ("Spenser's Imitations from Ariosto," pp. 168-172, 174-8). But how did Spenser interpret Ariosto? Certainly very much like Harington. In the *Letter,* addressed to Raleigh, which prefaces the *Faery Queen,* he couples Orlando with Aeneas as being meant to "ensample" "a good governour and a vertuous man," and this of itself shows clearly that he accepted the conventional views about Ariosto's high seriousness. It was natural that he should do so; for though his temper was, in most ways, the very reverse of Ariosto's, he evidently enjoyed the *Furioso* much more than Milton did, if not so unreservedly as Harington, and he would therefore be moved, like Harington, to give it the most favorable interpretation possible, without too scrupulous analysis. Since he read in it a somewhat more sober spirit, he would be less open to the feeling of inconsistency. Yet, though he might escape the grosser critical dualism of Harington—reading and enjoying the poem in the gayer spirit of Ariosto and interpreting it as though it were another *Iliad*—he could hardly avoid a certain dualism of his own. He might believe that the *Furioso* was a poem of high seriousness, but when he actually came to transfer some of its serious passages to his own lofty poem he would instinctively change and elevate them; for whatever theories he might hold, his immediate poetic sense was unerring. An example will make this clear. At the beginning of the third canto of Book III, the book of which Britomart is heroine, is an address to Love. Now as we shall see later, the early cantos of this book are a sort of counterpart to the early cantos of the *Furioso;* they are full of the most distinct and evident imitations from the Italian. This address to Love was undoubtedly suggested to Spenser by the similar address which opens canto 2 of the *Furioso.* Let us compare them. Ariosto writes:

> Ingiustissimo Amor, perchè sì raro
> Corrispondenti fai nostri disiri?
> Onde, perfido, avvien che t' è sì caro
> Il discorde voler ch' in dui cor miri?
> Ir non mi lasci al facil guado e chiaro,
> E nel più cieco e maggior fondo tiri:
> Da chi disìa il mio amor tu mi richiami,
> E chi m' ha in odio vuoi ch' adori ed ami.

And now Spenser [stanzas 1-2 quoted.]

The inference is clear. In reading Ariosto for hints Spenser was struck by the effectiveness of that opening stanza; but Ariosto's conception of Love was too radically different from his own, and, therefore, instead of directly translating the stanza, as he unquestionably would have done, had it proved adaptable, he took the theme suggested, and for the graceful, but rather conventional sentiment of the Italian substituted his own grave and lofty meditation. His general attitude, then, seems evident. Despite an instinctive sense that such passages as this were not highly serious, and despite the touches of irony and open humor with which the *Furioso* abounds, he found no difficulty in believing that Ariosto's aims were lofty and his

genius eminently moral. In those days of literary dogma a man's theories and his impressions were not necessarily at one, for our modern critical analysis was then unknown.

This attitude is assuredly not that of Milton, and yet, as we can see, Spenser must constantly have studied and imitated Ariosto with the complete imaginative independence of Milton. His conception of chivalry was as noble as Milton's; indeed, it was in good part because the spirit of chivalry was so sympathetic to his own consistent idealism that he chose the deeds of Prince Arthur and the mysteries of Faery Land for the theme of his great poem; in them he could best embody his grave spiritual convictions. The chivalry of the *Furioso,* on the other hand, was anything but earnest—whatever his conception of it may have been—and it only too often provided "the fuel of wantonness and loose living." When he studied the poem, therefore, he must constantly have followed his own fervent imaginings—like Milton. When he adopted passages for imitation it was certainly with the transmuting touch of Milton. A couple of passages, which give the very essence of the two opposing views of chivalry, will make his independence clear.

In the first canto of the *Furioso* Angelica is fleeing terrorstricken from Rinaldo, the lover whom she detests and whom she will do anything to escape. He is afoot, she on her palfrey. In her headlong flights she comes upon Ferraù, another of her lovers, who, seeing her distress, rushes at Rinaldo and violently turns him off from pursuit. A furious combat is at once engaged: Angelica, not daring to await the issue, hurries on as fast as her palfrey can carry her. After some minutes of hot fighting Rinaldo, who is the cooler of the two champions, becomes aware that the lady has disappeared. He at once draws off, and with notable sense of fact suggests that it is rather foolish to be fighting for a prize which is gone. Would it not be better, he asks, to catch Angelica before we fight for her? Ferraù is rather impressed by this idea, and at once agrees. He takes up Rinaldo behind him on his horse, and the two dash off after the lady. Then Ariosto breaks out:

Oh gran bontà de' cavallieri antiqui!
Eran rivali, eran di fe diversi,
E si sentìan degli aspri colpi iniqui
Per tutta la persona anco dolersi;
E pur per selve oscure e calli obliqui
Insieme van senza sospetto aversi.
Da quattro sproni il destrier punto arriva
Dove una strada in due si dipartiva.

The effect of this serious apostrophe is evident: it heightens the comic humor of the preceding situation by a touch of unexpected irony. It is itself heightened and completed by that ludicrous image of the war-horse, bestridden by two hot champions and spurred on after the missing lady, poor beast, "da quattro sproni."

In the *Faery Queen,* in the first canto of the third book, Britomart appears on the scene unknown and runs a course with Sir Guyon. Guyon is overthrown by the power of the magic spear, and in his shame and anger would continue the combat afoot. But Prince Arthur and the Palmer interpose and by judicious words succeed in calming him. The two adversaries are reconciled, and all the party go on together in amity. Then Spenser breaks out in an apostrophe which is the exact counterpart

of Ariosto's, the first line of it being a free translation from the Italian: "O goodly usage of those antique tymes." . . .

The situation, one sees, is much the same—with a difference. Rinaldo and Ferraù are reconciled after fight, though for a comically unchivalric motive, and rush off in their wild goose chase of Angelica; Britomart and Guyon are likewise reconciled after fight, and ride on together in goodly companionship. Ariosto's apostrophe is *àpropos*; Spenser adopts it. He ignores its irony, which he can hardly have failed to perceive, and accepts its literal seriousness. The conclusion is clear. When Spenser read the *Orlando Furioso* for suggestions he read it in the light of his own serene idealism. . . .

It is well known to the readers of Ariosto that Orlando is not the hero of the poem which bears his name, and that the heroic wars of Charlemain and Agramante are not the centre of narrative interest: Ruggiero and Bradamante are the real hero and heroine, and the real centre of narrative interest is the story of their loves. This apparent inconsistency was inevitable. In continuing Bojardo's poem Ariosto found his titular hero and his main action already chosen for him, and he adopted them very willingly and made the most of them. One of his chief aims, however, being to celebrate the glories of the house of Este, and Ruggiero and Bradamante having been already set forth by Bojardo as the founders of the house, he naturally made them his chief care. They are perhaps the only prominent characters who are treated with almost uniform seriousness from beginning to end of the poem, and it is in their nuptials and Ruggiero's duel with Rodomonte that the poem comes to a triumphant close.

Now, the *Faery Queen* offers us a singular parallel to this. Prince Arthur is the nominal hero of the poem, and Gloriana the titular heroine, but by reason of the curious narrative structure which Spenser adopted, Arthur remains a mere figure-head, appearing but once in each book, and the Faery Queen is a virtual nonentity, not appearing at all. If we seek for a real centre of interest in the poem, we shall find it only in Arthegall and Britomart and their love-story. From the beginning of the third book to the end of the fifth they are kept pretty constantly before us, and the prophecies of Merlin (3. 3. 26-29) and of the Priest of Isis (5. 7. 23) tell us enough of the future to make their story complete. How much prominence Spenser meant ultimately to give them, we have no means of telling, but, as the poem stands, their story is the only real centre of action, and they are in a way the real hero and heroine. Britomart, of course, as a "lady knight" and possessor of the magic spear, is the counterpart of Bradamante. Arthegall may stand for Ruggiero. He is certainly Spenser's ideal knight, strong, just, steadfast, much more real than the magnificent Arthur, and real because he was modelled on a real man, Arthur Lord Grey of Wilton, Spenser's chief patron. As Ariosto, therefore, made Ruggiero and Bradamante the centre of interest in his poem, to exalt the house of Este, so Spenser made Arthegall his virtual hero, in tribute to his former patron, to the man who more than any other had made a lasting mark on his imagination. He was presented as the lover of Britomart by analogy from Ariosto; to complete the analogy, the pair were made the ancestors of Elizabeth, through the genuinely British kings following Arthur.

When we come to trace the love-story we find that at almost every point it touches Ariosto. It is naturally brief, for Britomart and Arthegall, as the types of

Chastity and Justice, are principally busied in allegorical action and have scant time for love. The passages which bear on the course of their love are few, and are scattered at rather wide intervals over the three books. It is, nevertheless, the only plot of its kind in the poem. Its dependence on Ariosto will be worth noting in detail.

In the first place, Britomart falls in love with Arthegall by the single glimpse which she has of his image in her father's enchanted mirror (3. 2. 22 ff.). The first account which we have of Bradamante in the *Furioso* (2. 32) tells us simply that she is in love with Ruggiero, whom she has seen but once. Now, Spenser probably did not know the *Orlando Innamorato*; he was, therefore, ignorant of the circumstances under which the two lovers first met (*Orl. Inn.* 3. 4. 49 to end, 5. 6. 1-33), and the passage in the *Furioso*, which was intended merely to refresh the memories of Ariosto's readers, gave him no more than a bare fact. He adopted the fact and accounted for it in his own way.

In the image which Britomart sees the knight's armor is inscribed with the legend: " Achilles armes which Arthegall did win " (3. 2. 25). One of Ruggiero's greatest feats is the killing of Mandricardo in single combat, as a result of which he becomes possessed of the armor of Hector, which his antagonist had formerly borne (*Orl. Fur.* 30).

The visit of Glauce and Britomart to Merlin in his cave and the prophecy of Britomart's future line (3. 3) is of course taken bodily from canto 3 of the *Furioso*, in which Bradamante enters the cave of Merlin by chance, and is informed of her descendants by Melissa. One may note certain differences. In the *Furioso* the spirit of Merlin speaks from the tomb, and delivers a brief welcoming address of vaguely prophetic import; Bradamante's descendants are revealed to her in a series of phantoms conjured up by Melissa, like the vision of Banquo's issue in *Macbeth*. In the *Faery Queen* Merlin is sitting in his cave, alive and visible, and reveals Britomart's future line by word of mouth. In stanza 32, however, " Behold the man! " etc. would seem to indicate that Spenser had in mind the visible phantoms of the *Furioso*, and forgot himself.

Britomart wandering about Faery Land in quest of Arthegall is like Bradamante, who at the beginning of the *Furioso* is wandering about France in quest of Ruggiero (*Orl. Fur.* 2. 33). Britomart's long quest after Arthegall and the brief periods during which she enjoys his presence, periods intercalated in long months of separation, correspond very closely to the rare meetings and the long periods of separation which disturb the love-story of Ruggiero and Bradamante.

Arthegall's courtship of Britomart follows upon their very first meeting (4. 6. 40 ff.), and her consent is given before they separate. Ruggiero and Bradamante exchange troth at their first definitive meeting in the *Furioso* (*Orl. Fur.* 22. 31-6). Arthegall leaving Britomart, to pursue his quest, and promising to return at the end of three months (4. 6. 42, 43) is like Ruggiero pursuing his *affaire d'honneur* with Rodomonte and promising to rejoin Bradamante within twenty days (*Orl. Fur.* 30. 76-81).

Britomart waiting impatiently for the return of Arthegall, seeing the time appointed for his return slip by, tormented by fears and jealousies (5. 6), is the exact counterpart of the love-sick Bradamante waiting for the return of Ruggiero (*Orl. Fur.* 30. 84 ff.; 32. 10 ff.). Talus, who brings back news of Arthegall's defeat by

Radegund and his captivity, thereby rousing Britomart's jealousy, corresponds to the "cavalier guascone" who brings to Bradamante the report that Ruggiero is betrothed to the warrior maiden, Marfisa. The conduct of Britomart when she receives the news is exactly like that of Bradamante: she first indulges in resentful despair, then sets out to go to her lover. The combat of Britomart with Radegund (5. 7. 26 ff.) might be likened to the combat of Bradamante with Marfisa (*Orl. Fur.* 36). As Bradamante discovers her jealousies to have been causeless, so Britomart.

Here the love-story of Britomart and Arthegall comes to an end. How Spenser would have terminated it, had he carried his poem further, we, of course, do not know. In Bk. 3. 3. 28, however, we have a prophecy by Merlin of the final destiny of the pair. This destiny is almost exactly like that of Bradamante and Ruggiero, as given in the *Furioso* 41. 60 ff.

Could any imitation be more deliberate and thorough than this? Spenser has not merely taken suggestions here and there; every point of his story has its counterpart in the *Furioso*; the correspondence from beginning to end is complete. Of course, Spenser varies the details to meet the conditions of his poem, and, of course, his story has an atmosphere of its own; but he could hardly show himself more indifferent to the merits of narrative invention. He evidently had the genuine Elizabethan instinct for saving himself the trouble of inventing a plot.

SUSANNAH JANE MCMURPHY (*Spenser's Use of Ariosto for Allegory,* pp. 31-42). Chastity in Spenser is synonymous with conjugal love in its purest form. This idea he holds in common with Ariosto's commentators, who describe Bradamante, the model for Spenser's Britomart, as, successively, the chaste wife in contrast to the meretrix Alcina, the divine love in contrast to carnal love, and in another phrase, Heavenly Grace.

Spenser follows the story of Bradamante more closely than any other that he has accepted from Ariosto. Nearly every one of his incidents has its prototype, yet he may fairly claim to have "overgone" Ariosto here as an allegorist, for his alterations tend to build up his Britomart into a consistent representative of the virtue the Italian critics claimed for Ariosto's heroine.

The initial entrance of the two is similar, but Ariosto's maiden with dazzling white armor, shield, and crest is a much more striking emblem of chastity than Britomart. Moreover, Bradamante pauses only to overthrow Sacripant, thus frustrating his lustful design upon Angelica, and rides on. This first exploit is suitable to the allegorical idea, while in Guyon's defeat at the hands of Britomart there is, at first sight, a less happy conception. However, it seems from the beginnings of Books II, III, and VI, that Spenser may originally have had an idea of defining the relation of the virtues to one another in the first adventure of each; so he invents an incident to reconcile holiness with temperance, and now he pictures chastity as overcoming and then making peace with this same troublesome ideal of moderation. The consolation addressed to Guyon by Arthur is similar to that Angelica bestows upon Sacripant and the details of the encounter are borrowed from Ariosto as far as possible, but the character of Sacripant has no meaning in Ariosto and could hardly have suggested Guyon for Spenser's incident.

Britomart pursues her journey and arrives at the castle of Malecasta, where the infatuation of its mistress repeats, with considerable closeness, that of Fiordispina

for Bradamante. Spenser puts aside as irrelevant and distasteful the after incident of Ricciardetto's impersonation of his sister with its extravagant mythical deception, and concludes with the sudden awakening and indignant anger of Britomart, his own invention. Toscanella (*Bellezze del Furioso di M. Ludovico Ariosto,* Venice, 1574) alone bestows any attention upon Fiordispina, naming her in his table *impudicitia,* or unrestrained, libidinous passion. Here Spenser has transformed a lascivious incident into its allegorical equivalent; he makes Britomart as courteous to the evil Malecasta as Bradamante is to Fiordispina, but infinitely purified and refined in the silent thoughts behind the polite behaviour. . . .

The flight of Ollyphant at the sight of Britomart may possibly be derived from the flight of Atlante in the guise of a giant, carrying the false presentment of Ruggiero. If so, what in Ariosto represents, according to Fornari (*Spositione sopra L'Orlando Furioso di M. Ludovico Ariosto,* Florence, 1549), the false imaginations of earthly love, which lead even Bradamante astray, in Spenser becomes the power of chastity to destroy or to put to flight evil impulses. It is one of the many changes by means of which he transmutes Ariosto's heroine into a really consistent type of virtue.

There are some curious connections between the *Furioso* and the story of Malbecco and Hellenore. The house closed against all comers by jealousy is drawn from the tale related of the Tower of Tristram, but no such characters as Malbecco and Hellenore inhabit the Tower in the *Furioso.* The theme of the suspicious husband is twice treated by Ariosto, however, in canto 43, in the story of the master of the magic cup, and the boatman's tale of Argia. Harington interprets the magic cup which is spilled in the bosom of the husband who consents to test his wife by drinking of it, as suspicion. The virtue of marriage, says Toscanella, is faith: where doubt enters there is no faith, without faith there is no more than the name of marriage, nor can seduction succeed where faith abides. Fornari and Porcacchi agree in sentiment, though neither of them phrases it so well, or emphasizes precisely the same point. Spenser's tale is similar in theme to these, but where Ariosto bears heavily on avarice as a motive in the sin, with Spenser this plays a minor rôle as a device in accomplishing the abduction. The three stories have no details in common, yet Ariosto dwells so much on chastity in his recital—or should one say on the causes for offense against this virtue?—that one cannot help feeling that Spenser caught from him the idea of treating the problem of the suspicious husband and the unchaste wife in his Book of Chastity. His sympathy lies, as does Ariosto's, rather with the wife, however much he reprehends her vice. Why he introduces Britomart into this company has puzzled some of his critics. She breaks in, but serves no purpose in the progress of the plot, and goes away next morning. Does Spenser merely mean to intimate that suspicion shuts out chastity with all the other virtues in the attempt to shut out vice? It is active virtue, born of freedom, not of captivity. Malbecco, at any rate, begins as the embodiment of suspicion that provokes to sin, and when the damage is done, is converted into jealousy. . . .

A more interesting parallel for our purpose is afforded by the rescue of Amoret from the tyrant Busirane. Britomart finds Scudamour in deep distress, weeping and groaning beside a spring, and gently inquires the cause of his dolor. So far Spenser follows Ariosto—it is almost a translation—but Spenser's lover is the more

passionately abandoned to his grief, and Spenser has scarcely a glance for the murmuring fountain and the refreshing shade. Each of the knights, Scudamour and Pinnabello, has been bereft of his lady by a strong enchanter. Ariosto's wizard, Atlante, snatches the lady away on his winged steed, the Hippogriff, and shuts her up in a castle of shining steel at the top of a precipitous rock. Those who attempt to assail this fortress he attacks from his flying courser and so bedazzles them with a glittering shield that they are stupified and easily captured. Of Busirane's methods we learn nothing at this point, but when we reach the gate, we find no gate but a fire. Bradamante is moved by a desire to save her own lover; Britomart is wholly disinterested. Bradamante is betrayed by Pinnabello and a series of incidents intervenes, while Britomart arrives at once at the castle of the enchanter. Spenser's heroine engages in no battle at all, but Ariosto describes in detail the fight on the plain below Atlante's citadel, which is preserved by means of vases filled with fire. When these are overturned, and the flames extinguished, the castle vanishes. It may be that these strange fires are the same that we find burning at Busirane's gateway. They signify, according to Fornari, the ardors and the sighs of love, as Atlante is himself the symbol of carnal love, and Bradamante, the rescüer, of divine or spiritual love. Spenser has accepted this idea: Busirane also is the embodiment of lust, and the fire is that ardent physical passion which cannot touch Britomart however it may scorch Scudamour. But Spenser, true to his practice in former cases, proceeds to develop particulars of the conquest of lust by chastity in a field untouched by Ariosto, and therefore instead of the release of the blinding charm of the shield by the magic ring of reason, we have Britomart undergoing a lonely vigil, in which all the emotions that precede and follow the satisfaction of lust pass before her and test her endurance. Thus she frees Amoret, while in Bradamante's rescue of Ruggiero we hear no more of Pinnabello's lady for twenty cantos. . . .

Taking the whole allegory of Britomart, even in the minor incidents, such as the sojourn in the Castle of the Lovers, Spenser seems to have followed the plot of Ariosto. Where any allegory is supplied by the commentators or suggested by the author, he accepts it. He is not diverted from his purpose by the allurements of romance, but converts some incidents, like that of Fiordispina, into allegory, and amplifies others, such as the rescue of Ruggiero from Atlante, and the contest with Marfisa, from fragmentary hints. The real difference between his treatment of his borrowings in Books III and IV and in the earlier legends is not a difference in his attention to the allegory or his system of elaborating it, so much as in his narrative method, the intricate interweaving of the threads of several stories, in which he follows Ariosto's plan more closely than he had previously done.

The adventures of Florimel, the Snowy Florimel, Belphoebe, and Amoret form a considerable portion of this web. The last lady has no prototype in Ariosto. The former three are one of Spenser's most interesting transmutations. [Here follows a detailed outline of the story of Angelica.]

The commentators are all very severe upon Angelica for her pride, and then for her love of "a poor foot soldier of no reputation." Ariosto gives some color to this by his rather humorous comments on her rejection of all her famous suitors, whereupon Love, provoked by her independence, lies in wait for her at the pass. The reader is inclined to see in the arrant coquette the most delightful of Ariosto's

creatures. She is at least all of one piece. Across the poet's pages she moves, or rather flits, with mocking gaiety, malicious, witty, alluring, unabashed, quite confident of her power to wind the most impetuous knight around her finger and come off unscathed. Rinaldo is the only exception; she has loved Rinaldo, and now she hates him with a hatred that is two-thirds fear.

Her terrified flight whenever he appears signifies, according to Toscanella, the perils of beauty wandering alone, or, according to Fornari, that the only certain refuge of virtue from libidinous love is in flight. Harington adds: "Resist the divel, but fly fornication." In this case Spenser has not, I think, appreciated the humor of his predecessor, but whether he does or not, he evidently considers the flirtatious complexity of Angelica's character impossible for allegory, for he divides or analyzes her into three parts. We have her first as Beauty fleeing fornication, the chastity that unwittingly provokes attack, and must needs flee. This Angelica he calls Florimel, and subjects her to as many untoward adventures as Angelica undergoes, though all of them are somewhat different. The grisly forester, Guyon and Arthur, the witch's son, the hellish beast, the ancient sailor, Proteus himself, have only a general resemblance to Rinaldo, Sacripant and Orlando, the bewitched horse, the old hermit, and the Orc, but in the outline of events, in the theme of persecuted Beauty, and in the approximate translation of the first flight, Spenser has followed Ariosto; each of his embodiments of lust or love is a new testimony to the perils of Beauty unprotected. This Florimel Professor Cory finds insipid, a constant interruption of the plot, while others declare that she is without allegorical significance, a figure of pure romance. In view of the radical change Spenser makes here from his model, I cannot agree with this view. It may be unsuccesful allegory, but I think it is definitely intended as an embodiment of one phase of the problem of chastity. We may not like it, but it is still true that there is a type of beauty that excites passion, and its protection does lie in retreat from observation.

Spenser evidently regards coquetry as quite incompatible with the modest shyness he sees in Florimel, but having taken up the Angelica theme, he wishes to account for this trait too, or perhaps realizes that his Florimel in flight will be recognized, and desires to lay the ghost of Angelica the flirt in his readers' minds. We have, therefore, Snowy Florimel, who seems to be chaste in her behaviour although the testimony of the girdle belies this, but

> So greate a mistress of her art she was,
> And perfectly practiz'd in womans craft, . . .
> Was so expert in every subtile slight
> That it could overreach the wisest earthly wight.

This snowy lady keeps at bay, but hopeful, the witch's son, Ferrau, Braggadocchio, Blandamour; and as, according to Fornari, Angelica the coquette falls at last to the lot of a mere foot soldier, so Snowy Florimel, the mere false mask of chaste Beauty, gives herself to Braggadocchio, the hollow semblance of a knight, and when the true beauty is brought in, vanishes quite away. This gives a new significance to Angelica's vanishings.

Meanwhile, however, Angelica, not the coquette, but the proud maiden "who contemned all men," who pities and rescues the wounded Medoro, has received yet another treatment. As Belphoebe we find this foster daughter of Diana gazing

upon the wounded Timias. She conveys him to her sylvan palace, and cures his wound with cunning medicines. It is he who loves his benefactress, not she who stoops to him. Like Angelica, Belphoebe is a Queen, beyond the hopes of Arthur's faithful squire; the resolute virgin is offended when her guest turns his thoughts to love. And now Spenser borrows a trait, not from Medoro, happy in his suit, but from mad Orlando, all semblance of humanity lost, shaggy and unkempt, roaming the woods and wilds. Timias retires to a vine-clad cave, alone, and Arthur, passing, pities but cannot recognize his squire, so altered is he. It is Belphoebe's arrow, not the arrow of Timias, that saves Amoret from the monster. And after Timias has duly repented his momentary dream, she yields him grace once more. We know, of course, that Belphoebe is Elizabeth, "as a most vertuous and beautiful woman." She seems to be also the type of chastity, unlike Britomart, that refuses marriage. Spenser does not think affection for a valorous and loyal squire of lower rank blameworthy—indeed Ariosto never really presents this view—but Spenser leaves in shadowy uncertainty the issue of this relation. What could he do else, having declared the identity of his heroine?

This splitting of the character of Angelica into three distinct units can have no purpose if Spenser is here merely indulging in "irresponsible, unallegorical romance," for why should he take such pains to supply each lady with just those features from Ariosto's storehouse that remodel her into a consistent character? In Ariosto we have all the charm of adventurous vicissitude plus beauty and wit, and the delightful aplomb of the insouciant flirt. Spenser ignores the wit, giving us a tearful Florimel, subtracts the adventure and presents a hateful coquette, and minus both wit and danger, he creates the grave and lofty beauty of Belphoebe. I cannot think that he was so clumsy as to rework this material without a purpose, and a definitely allegorical one as well. Perceiving the danger in depicting a chastity too often attacked, he has interwoven the other chief thread from Ariosto's plot to enrich the texture, but he believes that these accompaniments of chastity, timid modesty, cold and proud virginity, daring coquetry, are essentially disparate qualities, and so he has untwisted the thread and given each strand a separate place in his design. . . .

Whether Spenser was definitely indebted to the interpretations of Fornari and Toscanella, it is impossible to assert dogmatically. He agrees closely enough with Fornari on the points both touch to suggest that he had read either the *Spositione* or else the notes in Porro's edition of 1584. The correspondences between his use of Ariosto and Toscanella's interpretation are fewer, but they are rather striking, the reference to Orlando in his letter to Raleigh, in particular, seeming to indicate at least a cursory acquaintance with the *Bellezze*. On the other hand, we must remember that one of these works was published forty, the other fifteen years before the appearance of the first installment of the *Faerie Queen,* that both were widely read in literary circles, and that it would therefore have been possible for Spenser to assimilate their ideas without reading either book. It is worth noting, however, that Harington [1591] knew Fornari well. Although he claims to have consulted various learned Italians in the preparation of his translation, he does not mention Toscanella. The points in which his comments on the *Furioso* resemble Spenser's use of the poem, and his only, apparently indicate that he had been influenced by the recently published portion of Spenser's book. We must sup-

pose that, even if Spenser knew Harington, and joined in the discussions which according to that author's claim preceded his annotations of his translation, he hardly could, and probably would not, have altered his poem, which, it is likely, he brought to London ready for the press, while Harington could easily make any additions to or alterations in his notes he might wish, in the months that intervened between the publication of Spenser's work and that of his own. But if Harington knew his Fornari so well, is it likely that Spenser, who had been studying the great Italian poet even more earnestly, was ignorant of the famous comment? I hardly think so.

At all events, he accepts his Ariosto as allegory. He studies carefully the allegory of temperance in sensual delights, and in the same spirit, he studies what he conceives to be the allegory of chastity or chaste love, adopting many of the chief characters, situations, and themes, but reworking them into a more consistent, a purer, and at times a radically different form. To these adaptations, he of course makes large additions, both from his abundant reading in other authors, and from his own rich imagination. In the books of Holiness, Friendship, Justice, and Courtesy, he uses Ariosto less, because there is less in the *Furioso* that can be used for his main purpose. There are many incidental reminiscenses, however, throughout the whole poem, which, while they contribute little to our understanding of Spenser's moral point of view, testify to his familiarity with the Italian poet, and to that delighted re-reading which Professor Dodge remarks.

APPENDIX VI

THE HISTORICAL ALLEGORY

(UPTON's suggestions for the historical allegory may be found in the notes of the Commentary on the following passages: Proem 4. 5; 1. 5; 2. 25; 4. 20. 2; 6. 4. 1-3; 6. 45. 8; 7. 27. 9; 8. 42. 1; 9. 15; 9. 29.)

C. ("The Faerie Queene Unveiled," pp. 65-6). On a further inspection of these two books, we find Spenserian imitations of various scenes and characters in the Arcadia. Thus, the imprisonment and sufferings of Amoretta and Florimell remind us of the persecutions of Pamela and Philoclea, at the castle of Amphialus; and when we remember the court of Helen of Corinth was "*the marriage-place of Love and Virtue*, and that herself was a Diana apparelled in the garments of Venus," we seem to have the germ of the beautiful description of the Temple of Venus. In the *Arcadia,* Queen Elizabeth is represented as the love-sick maiden, the warlike maid, and the politician, under the names of Erona, Artaxia, and Helen of Corinth; but in Helen we have also a portrait of true love. Whilst Sidney, in his discontented mood, thus satirises the queen, Spenser pours forth all the riches of his imagination in the most lavish adulation of her majesty as Britomart, Belphoebe, Amoretta, and Florimell, pure virginity—a transcript of Mira, *the wonderful,* on whom was showered every gift of Venus and Diana. More lovely than Amoretta, and as chaste as Belphoebe, Florimell is the centre of interest pity, and suspense; always present, though fathoms deep in Proeteus' cell, the Ladie of the Sea, in love with Marinell, Sir Walter Ralegh, the Shepherd of the Ocean. The Rich Strond, the Pretious Shore, would be the English Channel. The supposition that by Marinell, or Marin, Ralegh is intended, receives a curious support from *Colin Clout's Come Home Again* [173-6]:

> Then gan a gentle bonylasse to speake,
> That Marin hight: "Right well he sure did plaine,
> That could great Cynthia's sore displeasure breake,
> And move to take him to her grace againe."

And further on, the Shepherd of the Ocean says [252-5]:

> And I, among the rest, of many least,
> Have in the Ocean charge to me assign'd;
> Where I will live or die at her beheast,
> And serve and honour her with faithful mind.

The poet then discourses on true love—Venus, Cupid, and the Garden of Adonis; having evidently in his recollection this third book of the *Faerie Queene* and the hymn to Venus in the fourth book.

The story of Belphoebe and Timias is founded on Ralegh's lamentable lay of Cynthia, which, I opine, is a purely imaginative poem; and the beautiful incident where Belphoebe, seeing Timias kissing Amoretta, exclaims—

> "Is this the faith?" she said,—and said no more,
> But turn'd her face and fled for evermore, (4. 7. 36)

is in perfect harmony with that poem, where Cynthia "from her presence faultless him debarred." For are not Amoretta and Belphoebe representations of the same lady? They are not merely sisters, but twins, that "twixt them two did share the heritage of all celestial grace," the two halves of Queen Elizabeth, as Venus and Diana; and thus Timias, kissing Amoretta, was merely kissing Belphoebe. Amoretta wanders a long time secure under the guardianship of Britomartis; at last, accidentally strolling out of her sight, she is seized by the giant Lust, wounded by Timias, and ultimately saved by Belphoebe. Have we not here a most perfect allegory? for is not Amoretta the impersonation of Queen Elizabeth's amorous disposition, of her Venus blood, which is fortunately kept in subjection and controuled by her chastity?—as Sidney says of Gynecia: "of most unspotted chastity, but of so working a mind, and so vehement spirits, as a man may say, it was happy she took a good course; for otherwise, it would have been terrible."

And is not Scudamour also intended for Ralegh? As Amoretta and Belphoebe are representations of the same lady, the same rule must be applied to their lovers, or the whole allegory falls to the ground. The seven months' captivity of Amoretta and Scudamour's inability to rescue her, may refer to Ralegh's campaign in the Netherlands in 1578: whilst the flames and sulphurous enchantments of Busirane would represent the Spanish artillery; and the assistance of Britomartis might be an allusion to the battle of Rimini, gained by the valour of the English and Scots. It should also be noted, Florimell suffers a seven months' captivity, so that the poet appears to refer to some particular period.

These three beautiful tales of Amoretta, Belphoebe, and Florimell, denote not only Spenser's love and esteem for Ralegh, but also testify to the high position Ralegh must have held in her majesty's favour at that time. In support of these opinions, we may adduce the beautiful apostrophe to Ralegh in the Introduction to the third book, which must be regarded as the key-note to these two books.

It is generally supposed Spenser became acquainted with Ralegh in Ireland, during his secretaryship, but this is a serious error; as Ralegh is Timias, Prince Arthur's squire, he must have been Spenser's honoured friend long before April, 1580.

The false Florimell is of course Mary, Queen of Scots; with her lovers, Blandamour and Paridell, the Earls of Northumberland and Westmoreland. Mary—who, like Helen of Greece, was an apple of discord to Britain—is also very distinctly depicted in Dame Hellenore; whose husband, old Malbecco, would be the Earl of Shrewsbury.

PERCY W. LONG ("Spenser and Lady Carey," pp. 266-7) advances the theory that Lady Carey is the heroine of the *Amoretti* and also the Amoret of the *Faerie Queene* (cf. note to the sonnet addressed to Lady Carey, under *Dedicatory Sonnets*).

"Finally, the name *Amoretti* in itself suggests that the sequence was addressed to Lady Carey: for if she, as others addressed in prefatory sonnets, appears as a character in the *Faerie Queene*, she appears most probably as Amoret or Amoretta (otherwise Amoret must be the Marquess of Northampton; cf. C. C., 509-16), the representative of chaste love (*F. Q.* 3. 6. 4, 10). She stands in close association with Queen Elizabeth, not as her 'handmayd,' but as the twin of Belphoebe, who symbolizes the Queen's virgin chastity. The womanly chastity of Lady Carey,

as that of Elizabeth, is everywhere emphasized (*Am.* 8. 83). Amoret is represented as the foster child of Venus, who 'lessoned' her:

> In all the lore of love, and goodly womanhead.
> (*F. Q.* 3. 6. 51.)

> In which when she to perfect ripeness grew,
> Of grace and beautie noble Paragone,
> She brought her forth into the worldes vew,
> To be th' ensample of true love alone,
> And lodestarre of all chaste affection. (*F. Q.* 3. 6. 52.)

So Spenser styles Elizabeth: 'the lodestar of my lyfe' (*Am.*, 34). His play on the word *grace* is not confined to the passage last quoted. Of the Queen and Amoret he says:

> These two were twinned, and twixt them both did share
> The heritage of all celestial grace. (*F. Q.* 3. 6. 4.)

Again he describes Amoret in the temple of love reposing in the lap of Womanhood:

> That same was fayrest Amoret in place,
> Shyning with beauties light and heavenly vertues grace.
> (*F. Q.* 4. 10. 52.)"

PHILO M. BUCK, JR. ("The Political Allegory in the *Faerie Queene*," pp. 179-192; summarized by H. S. V. Jones in *A Spenser Handbook*, pp. 219-220). The political Allegory of the third book may be regarded as even more conjectural than that of the earlier ones. In the third book Spenser had said that the Queen would be able there "in mirrours more than one herself to see." "Taking this literally," Professor Buck argues, "it seems reasonable to regard many of the heroines of this book as Elizabeth under her several characteristics." The forester pursuing Florimell he would identify with the Irish rebels, whom Raleigh (Timias) would destroy; Arthur (Leicester) and Guyon (Sussex) are in the meantime more interested in winning the favor of the Queen. The victory won by the Red Cross Knight over the champions of Malecasta is supposed to glance at the war waged by Sir John Norris against the Holy League in France. As Malecasta sought the favor of Britomart, so Catherine tried to win that of Elizabeth, for example by offering her sons in marriage. If Arthegal, according to the traditional interpretation, is Arthur, Lord Grey, Britomart's love for Arthegal should be interpreted to mean the Queen's devotion to Spenser's patron in Ireland. Taking exception to Upton's identification of Marinell with Lord Howard of Effingham, Professor Buck thinks that the original of the character is Sir Walter Raleigh. It is pointed out that his arms, like those of Marinell, showed squared scutcheons and that the conflict with Britomart in the poem might correspond with the episode mentioned in the beginning of *Colin Clouts Come Home Againe*. Further, Raleigh's temper, like that of Marinell, was brusque, and "the name Marinell is almost an anagram of Raleigh's as it was then pronounced." In Timias we have the love-lorn Raleigh contrasted with the more robust shepherd of the ocean. The witch, into whose hut Florimell goes, is Catherine, and her son the objectionable Alençon; the fisherman who attempts to violate Florimell is Lord Thomas Seymour, Lord High Admiral of England, whose courtship of Elizabeth, when she was a child of fourteen, is notorious. Proteus is Philip II, who, when Elizabeth at this time might

have incurred suspicion of treason, came to her rescue. Assuming that the hyena that pursues Florimell is to be interpreted as the wrath of France, we may identify Satyrane with the Prince of Orange, who helped to check this wrath. The "false Florimell seems to be Elizabeth drawn into trifling courtships for political reasons"; Braggadocchio is "Alençon in another character," and Sir Ferraugh who takes off the false Florimell is the Archduke Charles of Austria, "who played hide and seek with Elizabeth and Alençon in the seventies to the utter disconcerting of all Englishmen." Paridell Professor Buck identifies with the Earl of Oxford, and Burghley's daughter with Malbecco's wife: Anne Cecil was deserted by Oxford as Malbecco's wife was deserted by Paridell. Perhaps in the final episode of the book we may see in Busirane Lord Burghley and in Scudamour Lord Essex, whose suit of Elizabeth the Lord Chancellor opposed.

PAULINE HENLEY (*Spenser in Ireland,* pp. 137-8). But it is not alone as the doleful Lady Irena that Ireland figures in the *Faerie Queene.* Spenser seems to have intended to portray this fair land also under the guise of the beautiful Florimell, the bride of the sea or rather of the triumphant sea power of England. She has a false counterpart that deceives everyone, but melts away on being confronted with the real Florimell. Marinell, her lover, at first represents the sea power of Spain. Britomart overcomes Spain on the Rich Strand on the Spanish Main, and Florimell flies from the court. All the noble knights of maydenhead follow to protect her. She is pursued by Archimago or the Papacy, and also by Arthur, representative of English chivalry, but she fears equally the advances of both, her previous adventures having made her distrustful. Plots to gain possession of her are represented by the witch and her son. Having escaped from them she is pursued by a monster that grows greater in strife—probably disloyalty. Eventually she falls into the hands of Proteus (Spain), who keeps her imprisoned in "a sea-walled fort," from which, after long captivity, she is released at the command of Neptune. Marinell then brings her back to Faery Land, and weds her at the Castle of the Strand—Smerwick. Her six champions, the chief of whom, Sir Orimont, obviously represents the Earl of Ormond, uphold her honour at the tourney held in celebration of the event, and Artegall arrives just in time to save Marinell from defeat.

APPENDIX VII

THE WOMEN OF THE ALLEGORY

ANON. ("Introductory Observations on the *Faerie Queene*," edition of 1842, pp. xlv-xlviii). The main interest of these two books [III and IV] is derived from the sketches which they contain of womanly character. Spenser's tenderness, sensibility, and purity of feeling, gave him peculiar advantages in treating this theme. He understood the strength and weakness of the female heart, and he felt for women that respect which is entertained by every man of genius who keeps the primitive whiteness of his soul unstained. There were many feminine elements in his own soft and gentle nature, which gave him a fellow-feeling with the "delicate creatures," whom he has delineated with a beauty and truth which show that his whole heart was in his work. Four distinct forms of feminine excellence are displayed to us in Belphœbe, Britomart, Amoret, and Florimel. Belphœbe has been already mentioned. Britomart resembles Belphœbe in her purity and spirit, but differs from her in entertaining that softer passion which the former had never known. She is a dignified and intellectual woman, inspiring awe as well as awakening love; and the passion which she feels and struggles against is of a high ideal nature, kindled by the contemplation of an unsubstantial image of excellence. In order to express the power of chastity as an active principle, quenching the flames of animal appetite, and dissolving the spell by which its victim had been enthralled, the poet has encountered a difficulty which not even his genius has been able entirely to overcome. No wealth of poetry can make a fighting woman attractive. The qualities of a warrior are as inconsistent with feminine softness, as his robust and sinewy limbs and well-defined muscles are with the delicate outline of feminine beauty. Though the poet has struggled so hard to make Britomart interesting, there is still something repulsive about her. Belphœbe is supernatural, or above nature; but Britomart is unnatural, or opposed to nature. We wonder at Artegal's loving a woman whom he had fought with, and by whom he had been rudely hurled from his horse. Still we must not be blind to the merit of the sketch as a work of art, which is indeed of a high order; and if the poet has not succeeded in all that he attempted, it was because he attempted an impossibility.

Amoret is a beautiful contrast both to her twin-sister Belphœbe and to Britomart. She is the complement of Belphœbe, and has those properties which the latter is without, and which are essential to the completeness of woman's nature. She differs from Britomart, on the other hand, in her helplessness and constant need of protection and support. Britomart is

> A perfect woman, nobly planned
> To warn, to comfort, and command.

But Amoret is of the affections all-compact. She needs a stronger nature to cling to, as the tendrils of the vine require a frame-work to twine themselves about. She expresses the affectionate devotedness of a loving and tender wife, whose whole soul flows into her husband's, as the river into the sea. Sir Scudamour is a chivalrous and accomplished knight, but seems to be introduced merely on

account of his relation to Amoret. He relates the manner in which he won his bride in a beautiful allegory, the pith and substance of which is, that "faint heart never won fair lady," and that he who resolves to succeed has already half succeeded. . . .

We now come to the consideration of Florimel, that beautiful but perplexing vision. Her name is compounded of two Latin words, meaning *honey* and *flowers;* thus betokening the sweet and delicate elements of which her nature is moulded. She seems to express the gentle delicacy and timid sensitiveness of woman; and her adventures, the perils and rude encounters to which these qualities are exposed in a world of passion and violence. She flees alike from friend and foe, and finds treachery in those upon whom she had thrown herself for protection; and yet she is introduced to us under circumstances not altogether consistent with feminine delicacy, as having left the court of the fairy queen, in pursuit of a knight who did not even return her passion. We observe, too, that most of the knights seem acquainted with her person, and familiar with her story; and she is evidently the object of their enthusiastic admiration.

AUBREY DE VERE ("Characteristics of Spenser's Poetry," pp. 261-3). Such a poem could never have been conceived by one who had been rendered indifferent to human interests through an exclusive devotion to ideal Beauty or abstract Truth. Embodied Vices are but abstractions, and do not constitute human characters, because the Vices are themselves but accidents of human nature when disnatured. It is otherwise with the Virtues: they belong to the essence of human nature; and in a large measure they create by the predominance now of this virtue, now of that, the different types of human character, each type drawing to itself by a gradual accretion the subordinate qualities most in harmony with that fundamental virtue. A true poet's knowledge of human character is thus in a large measure the result of a moral insight which sees both its intellectual and practical development enclosed within their moral germ, like the tree within the seed: though it is by a very different faculty—viz., observation—that he is enabled to realize his knowledge and delineate that character. Where the conception of character is a true one, that truthfulness stands attested by its consistency, the different qualities which compose that character coalescing into a perfect whole, alike when they possess an obvious resemblance to each other, and when, though unlike, they are supplemental to each other. Let us illustrate this by three of Spenser's favourite characters. Belphœbe is his great type of Purity, as her twin sister Amoret is of Love. Britomart is as eminently a type of Purity as Belphœbe, but notwithstanding, she is an essentially different character; and while Belphœbe glides like a quivered Dian through the forests, and sends shaft on shaft after the flying deer, Britomart cannot be contented except when she rides forth on heroic enterprise. Amoret, Belphœbe's sister, is equally unlike both: she can love only, love always, endure all things for love, and love but one. The woodland sport and the war field are alike alien to her. Britomart, who unites both those sister types of character, loves as ardently as Amoret, but she cannot, like her, love only; her life must be a life of arduous action and sustained endeavour, and while these are with her she is contented alike in the presence or absence of her lover. The reason of this heart-freedom in the midst of heart-thraldom is that Britomart is predominantly a being

of Imagination. She falls in love with Artegall before she has ever met him, having but seen a vision of him in Merlin's magic glass (3. 2. 24). For a time she pines away, but strength and gladness return to her in the midst of heroic achievement. At last she meets Artegall jousting amid the other knights: she does not recognize him, but engages with him in fight and wins the victory (4. 4). Here there is a clear conception of character, and if that conception is not appreciated the fault is with the reader, not the poet. He had himself interpreted Britomart, and her unintended victory:

> Unlucky mayd to seek him far and wide,
> Whom, when he was unto herself most nie,
> She through his late disguisement could him not descrie!

It is long before Belphœbe can be brought to return her lover's affection. Neither her heart nor her Imagination stands in need of love. The woodland ways suffice for her; and when she loves, her love is but compassion. This is true to human nature: such boundless activities as Belphœbe rejoiced in are the aptest type of that redundant vitality, both moral and material, which suffices for itself, which can spend its energies for ever without a return, and which needs no other support than its own inherent strength and wave-like elasticity.

This triple delineation of character is not the less lifelike because it is intended to imply a philosophic truth—viz., that the highest purity is capable of engendering the most passionate devotion; and that an affection at once the most devoted and the most ideal is that which intensifies, not weakens, the active powers.

EDWARD DOWDEN (*Transcripts and Studies,* pp. 310-329). Spenser's manner of portraiture seems to be at its best in female figures. "The perfection of woman," said Coleridge, "is to be characterless," meaning that no single prominent quality, however excellent, can equal in beauty and excellence a well-developed, harmonious nature. The creator of Una, and Amoret, and Florimell loved also this harmony of character, and he found it, or believed he found it, more in woman than in man. While each of the heroines of the *Faerie Queene* has distinction, so that Una little resembles Belphoebe and Britomart is far removed from Pastorella, each possesses in her own kind that perfection of womanhood which Coleridge praised and loved. Spenser's great knights strive with outward enemies—giant, or dragon, or Saracen, or enchanter—and sometimes these stand in the allegory for actual external difficulties and dangers; but in many instances we discover presently that they are indeed inward enemies, bosom foes given externality in order to carry on the action of the poem. And so the unity of personal character is broken by the allegory; one piece of a man's nature hypostatised is set over against another; inward division of heart is represented by a hurtling of champion against champion. But this is not the case with Spenser's women. They are not parcelled out into fragments. To fortune, evil and good, they are exposed—that fortune behind and above which, according to the faith of Spenser, a Divine Providence for ever lives and works—but they do not suffer inward disruption. If Una be made captive to Sansloy, she only endures a hardship at the hands of fate; she remains faithful and true, and needs no chastening, but rather comforting. If the Red Cross Knight be thrown into Orgoglio's dungeon, it signifies that he is a traitor to his better self; holiness has become infected with

pride, and the scourge and fasting of Dame Coelia's house will be needed for his restoration. Hence while Spenser's knights at times lapse back from persons into qualities, his chief female figures are always the female figures of an epic of romance. The allegory often does little more with respect to them than determine the leading feature in the character of each, or select the group of women from which each shall be singled as an ideal type. It is true they do not possess the interest given by complex elements of character; but if they are simple they are also complete. They rejoice, they sorrow; fears and hopes play through the life blood in their cheeks; they are tender, indignant, pensive, ardent; they know the pain and the bliss of love; they are wise with the lore of purity, and loyalty, and fortitude. Even in dramatic poetry our interest in character does not depend solely on the number of elements which go to form it. The beauty of perfect poise, of coherence, and of flawless vitality charms us. If it were not so Miranda might disappear from the *Tempest* and Perdita from the *Winter's Tale.* They exhibit none of the iridescent moods of a Cleopatra; they are not waves of the sea, but children of the grave, sweet mother Earth; and the imagination finds as endless a satisfaction in their bright purity and singleness of being as the eye finds in some blossom's radiant life and mystery of unmingled loveliness. . . .

In all save purity of heart Belphoebe presents a contrast to Una, and even her purity of heart is of a different kind. Una's love towards her chosen knight has in it something of the nature of celestial grace; all earthly ardour of love is transfigured in the white radiance of her soul—transfigured, but present. Belphoebe's passion is that of virginal joy, and pride, and freedom. She thinks of love for no man and from none, whether to give or to take; it is enough to have victorious play among the woodland beasts, and, Dian-like, to rest in the company of her maidens. . . .

Amoret, the child of the sun's mystical begetting, is brought to the garden of Adonis, that Paradise where the eternal forms of things reside, and from which our earth is replenished with her various kinds. Here she is committed to the care of Psyche and made companion to Psyche's little daughter, Pleasure. Here she learns the lore of love and " true feminitee," until at length, grown to perfect ripeness, she is presented to the world's view—

> To be the ensample of true love alone
> And lodestar of all chaste affection.

Spenser's thought seems to have been that, glorious in power, freedom, and beauty as virginity may be, such a state is only for rare natures elected to it, and that the true ideal of womanhood, as such, is only attained through love which leads to wedlock. Amoret, more than any other of his heroines, presents us with Spenser's conception in its purest form of the " ewig Weibliche," the eternal feminine principle, which assumes a myriad different forms and finds its highest embodiment in perfect woman. She is to Spenser what Eve was to Milton, the pure type of her sex, the general mother. Hence when her lover finds Amoret, it is in the Island of Love, and not in the island merely, but in its midst, in Venus's temple, and not in the temple merely, but at the feet of the image of the goddess. To this veiled goddess—veiled not because of shame, but to shadow from profane eyes the mystery of her double sex, both male and female—a troop

of lovers chant the great hymn of praise taken from the Roman poet's proemium, the "Alma Venus" of Lucretius. The ecstasy of love in all nature—in bird, and beast, and the sea, and the daedal earth—is celebrated, and last in human kind.

> Thou art the root of all that joyous is,
> Great god of men and women, queen o' the air,
> Mother of laughter, and well-spring of bliss.

Encircled by the choir of lovers, and around the feet of the goddess, lie fair damsels—blushing Shamefastness, and Cheerfulness, and Courtesy, and Obedience, and sober Modesty, and soft Silence, and in their midst, of riper years and graver countenance than the rest, is Womanhood, and in the lap of Womanhood is Amoret.

But Amoret, if the cherished child of Love, is also Love's martyr. On her marriage day, while still a virgin wife, she is snatched away from her husband by the enchanter Busirane; she is chained around the slender waist to a pillar in his inner chamber of enchantment, and all magic arts and rare tortures are practised to subdue her constancy. Instead of the lap of Womanhood she has about her sides the harsh hands of Despight and Cruelty; instead of the fair damsels of Venus she has for company those fantastic masquers who pass in procession, some wildly fair, some strange and enigmatical, some fierce and tyrannous, and none true except those who form a sorrowful troop near to that last masquer Death. But Amoret has learnt the preciousness of true love, and joy has finely tempered her soul for the hour of fortitude; and so she endures until deliverance comes with the heroic Britomart. From our present *Faerie Queene* the true ending of this story, as first conceived by Spenser, has disappeared. We feel in reading the later books of the poem that the second seizure of Amoret—that by the tusked and hairy wild man—is too gross a wrong to be allowed to hurt a life so dear. As Spenser originally wrote and published his third book Amoret is restored to the arms of her husband, who waits sorrowfully outside the enchanted castle, through whose fiery portal Britomart alone can pass. The martyrdom of Amoret should end here; with the meeting of husband and wife, who are also lover and lover, all grief and fear should pass away. And so Spenser had it in the beautiful stanzas which he removed from the poem as continued to the later books. Scudamour, lying forlorn upon the ground, is startled by the voice of Britomart; he looks up, and Amoret stands before him.

The adventures of Florimell are among the most romantic in the *Faerie Queene,* but she herself is chiefly interesting as their subject or their occasion. She is a woman, beautiful, and in distress; this, it seems, should be enough. We know how she is snowy white and chaste as snow; we know how true she is to her sea-sprung lover, Marinell; and we know little more. Were it not that the false snow-lady, who wears her name, is substanceless, and by her unreality makes the true Florimell real, we might think of her as of some vision seen in the curling of great waves upon the strand when the sun shines bright and a land breeze whirls the gleaming spray. Yet we should miss the story of Florimell if removed from Spenser's poem, for it bears us through romantic wood, and wild, and glen, and to the rich seashore, and to the great waters where Proteus drives his scaly herd, and to Proteus' bower under a whelming rock against which the billows for

ever roar and rave. And to it belongs the marriage of the Medway and the Thames, with that pompous gathering to the feast of British and Irish rivers. In an epic of the days of Drake and Raleigh we should be ill content unless we grew into acquaintance with Nereus and Neptune, with Panope and Galatea, the nymphs and the gods of sea.

With Britomart it is far otherwise; she does not, like Florimell, remind us of a myth of external nature born of the sea and shore, but is wholly human to the heart. When Spenser would present a patron knight of chastity, he chose a woman; and he made her no vestal vowed to perpetual maidenhood, but the most magnanimous of lovers. That is to say, the highest chastity is no cloistered virtue, but lives in a heart aflame with pure passion. Such a heart is no cold house swept and garnished; it is rather a sanctuary where a seraph breathes upon the altar coals. . . . To Una love had come as a blessedness in giving, a comfort in receiving; to Amoret it had come as a joy fulfilling her life; it comes to Britomart imperiously, tyrannously, laying a burden on her which with all her strength she is hardly able to bear.

W. J. COURTHOPE (*History of English Poetry* 2. 275). Ariosto's representation of character again,—especially female character,—though full of human interest, wants fineness and delicacy. Spenser's female portraits are coloured with a purity and refinement of feeling worthy of Homer in his character of Nausicaa. His "maidenliness of feeling," as Coleridge well calls it, is brilliantly exemplified in the episode of Britomart, one of the few actors in the *Faery Queen* who awake living interest. Several of the situations in which this heroine is involved, arising out of the mistakes caused by her masculine attire, are devised and treated with great beauty of imagination. Her "maidenliness," with its freedom from prudery, in the episode of Malecasta, makes a fine contrast to the effrontery of Ricciardetto and Fiordispina; and there is much charm in her assumption of bravado to conceal her womanly softness, and in Amoret's mixed feelings of gratitude and reserve towards her supposed male preserver. In such passages we feel the influence of Sidney's knightly ideal, a standard which was practically unknown in Italy, as we see from Ariosto's treatment of the story of Bradamante. Not less admirable is the description of Una's adventures in the first book, and of the temptations of Sir Guyon in the second, episodes in which Spenser reaches the highest level of poetical invention.

GEORGE EDWARD WOODBERRY (*The Torch,* pp. 128-131). The worship of beauty, as it was known in all objects of art, and in all poetry which has formed itself, in description and motive, on objects of art, was perhaps its centre; but, in Spenser, it exceeded such bounds, and, though taken from the Renaissance, it was given a new career in Puritanism. For the singular thing about this sensuous sensibility in Spenser, this artistic voluptuousness in the sight and presence of beauty, is that it remained pure in spirit. In Renaissance poetry, using the same chivalric tradition as Spenser, this spirit has ended in Ariosto's *Orlando*—a poem of cynicism, as it seems to me. It is to the honour of the moral genius of the English that the Renaissance spirit in poetry, in their tongue, issued in so nobly different a poem as *The Faerie Queene.* This was because, as I say, the Renaissance worship of beauty was given a new career by Spenser in Puritanism. Per-

haps I can best illustrate the matter by bringing forward what was one of Spenser's noblest points. He raised this worship of beauty to the highest point of ideality by having recourse to the tradition of chivalry in its worship of woman, and blended the two in a new worship of womanhood. I think it will be agreed that, although Spenser's romance is primarily one of the adventures of men, it is his female characters that live most vividly in the memory of the reader. These characters are, indeed, very simple and elementary ones; they are not elaborated on the scale to which the novel has accustomed our minds; but they are of the same kind, it seems to me, as Shakespeare's equally simple types of womanhood—such as Cordelia, Imogen, Miranda—of which they were prophetic. What I desire to bring out, however, is not their simplicity, but the fact that they enter the poem to ennoble it, to raise it in spiritual power, and to strengthen the heroes in their struggles. In this respect, as I think, Spenser did a new thing. In the epic, generally, woman comes on the scene only to impair the moral quality and the manly actions of the hero: such was Dido, you remember, in the *Aeneid,* and Eve in *Paradise Lost,* and the same story, with slight qualifications, holds of other epic poems. It is a high distinction that in Spenser womanhood is presented, not as the source of evil, its presence and its temptation, but as the inspiration to life for such Knights as Artegal, the Red-Cross Knight, and others; and furthermore, the worship of beauty, which they found in the worship of womanhood, is in Spenser hardly to be distinguished from the worship of those principles, which I have described as secondary forms of Divine being—the principles of wisdom, chastity, and the like. I find in these idealities of womanhood the highest reach of the poem, and in them blend harmoniously the chivalric, artistic, and moral elements of Spenser's mind.

KATE M. WARREN (Introduction to her edition of Book III, pp. xiv-xix). It is in his pourtrayal of womanhood that the poet excels in this third book. In the previous book—the Legend of Temperance—we saw that he was not moved to create a single woman figure of any prominence, Belphœbe only appearing for a moment in the story. But in this Book of Chastity it is as if, after long restraint, he gives freedom to his ardent admiration for noble womanhood, and pictures, with all his power, Britomart, who is quite as lovely as Una, but more complex, and who is not quite unworthy to be named beside Portia, Brunhild or Imogen. He also brings Belphœbe again, and more prominently, before us in a lovely incident; and he begins the history of two fair women of the gentle and clinging type, Amoret and Florimell, each endowed with fortitude and constancy, bearing many troubles for the sake of love. Spenser was enamoured of all these women, and he carries on their stories far into the later books of his poem. But chiefly it was Britomart who engaged him; it would seem that she was of more interest to him than even Una. He takes great trouble to make us realize not only her appearance, but her very self. She is a prominent figure in the Legends of Friendship and Justice as well as in this Legend of Chastity, but we are now only concerned with such of her history as comes in the last.

We first see her in her father's room handling with young curiosity the enchanted globe which if consulted will reveal her lover's image. She sees what she desires, and puts the crystal down as lightly as she took it up. But Spenser brings

upon her the love-sickness—of the true mediæval kind—of which, with her, the distinguishing feature is its strength. All her feelings are vivid and strong; her life will be either shipwreck or a full success.

She is courageous, yet modest. In the visit to Merlin with the old Nurse Glauce, it is Britomart, of the two timid women, who first feels brave enough to face the magician. Absorbed in his story of her future kindred, it is she who interrupts him with empassioned words, as in another place she broke in upon the narration of Sir Paridell. Yet she blushes shyly when the conversation at any time turns upon her unknown lover. Like Rosalind, when she puts on the dress of a man, she is equal to the occasion, but Spenser could not realize her with the fascinating art of Shakspere when that supreme dramatist drew his heroines who played the man. Britomart, *as a knight,* is a stereotyped conception out of mediæval romance where wandering virgin warriors were not unknown. He followed here not so much his own imagination as that of Ariosto when he pourtrayed the woman-knight Bradamante. We never truly realize Britomart as a hard fighter with her hands—in that position she is exactly like any of the other knights of the poem, and she then seems a shadowy figure without a distinguishing mark, save her invincibility. But we forgive this unreality for the opportunity Spenser seized, when the fighting was over, to draw one of his loveliest pictures of her—repeated more than once—where he shows his heroine doffing her helmet and her knightly dress, her golden hair unbound, flowing to her feet, like sunny beams long hidden in the cloud, and her " well-plighted frock, low let fall, down to her foot, with careless modesty." It is this woman beneath the armour that we always think of; her fighting is of the dreaminess of fairyland, nor do we care to ask how it was she became such an adept in arms at a moment's notice, nor how she could leave her father without farewell. Those things, too, are of " faery." But some of her qualities fit in with her manly disguise. Courage and a fiery spirit she did not doff with her armour. We see her flashing into sudden heat with her nurse when they talk together, in that pretty night scene, of her love-sickness. A swift change of mood, from sadness to anger, comes over her when Marinell interrupts her amorous soliloquy upon the sea-shore. She is stirred to irritation when she cannot find shelter from the storm in the shed where the other knights are. She is filled with noble rage when she encounters the enchanter Busirane. This fiery temper is a foil to her gentle qualities. She can be pitiful and tender enough. When Malecasta, deeming her a knight, falls in love with her, she is not rough to the proffer of affection, remembering her own inward grief of love, though she thinks her hostess " too light to woo a wandering guest."

When she comes upon Scudamore lying in silent grief, there is a delicate touch in her action.

> The brave mayd would not for courtesy
> Out of his quiet slomber him abrade,
> Nor seeme too suddeinly him to invade.

We respect her intelligence as we read the wise words with which she leads him to open his heart to her, and wisdom both of words and action is one of her distinguishing qualities. When she and Scudamore are beaten back by the flames from entering the castle for the rescue of Amoret, she turns to him for advice with a womanly touch of dependence in the presence of a man. " What course of you is

safely dempt?" she asks. He has nothing to counsel but retreat and acquiescence in defeat, but, with a wise rashness, this she will not hear of, and goes forward—

> Her ample shield she threw before her face,
> And her sword's point directing forward, right
> Assayld the flame.

Amid the perils and amazement of the House of Cupid she behaves with intelligence and courage—neither foolhardy nor timid—and her encounter with Busirane is another striking picture. Though terrified herself, she stands over him with drawn sword, compelling him, on pain of death, to reverse his spells.

But perhaps the most charming view of her is as she journeys with the Red Cross Knight—her embarrassment when he asks for the reason of her disguise, and her persistent enquiries of him concerning Artegall whom she loves. It is a pretty and natural bit of womanhood. At first she cannot speak for emotion, but then dissembles, and by feigned abuse of her lover provokes from her companion full description and ardent praise of him. She continues, however, to feign unbelief in the goodness attributed to Artegall as long as this attitude will draw forth more approval of him from the Red Cross Knight, and she is uncontent until she has heard over again, what she well knew before, a full and minute account of her lover "in everie part." In another place she muses upon him with as much brooding tenderness as the gentlest of Spenser's gentle women, but to her tenderness she unites an intelligence, a wisdom and a bravery which place her higher in the scale of womanhood than these. We feel that Britomart would never have been deceived, as Una was, into mistaking the disguised Archimago for her own lover St. George. Britomart had too much wit for that. She is the woman who combines warmth of heart with strength of will and intellect, who, yielding none of her womanhood, yet makes herself felt as a noble power in the larger world. As a woman she is as attractive to her fellow-knights as to the gentle Amoret. She is one of the noblest conceptions of womanhood in the Elizabethan age, and Spenser pays a high compliment to every woman in creating her.

Belphœbe is of another kind—a brilliant figure, but much less real to us than Britomart, for she is half a goddess, and we think of her more as Diana than as a mortal woman. A virgin huntress she haunts the woods with her attendant nymphs. Spenser created her as a type of the chastity which expresses itself in celibacy. He is careful to let it be known that in the person of Belphœbe he is paying a direct compliment to Queen Elizabeth. She has no special connection with any of the main stories of the *Faerie Queene*. In Book II. we saw her for a moment in a startled interview with Braggadocchio, in this Book we see her nursing the young Timias into recovery from his wounds with so much grace, tenderness and skill that he repays the kindness by falling in love with her. But she returns the love of no man. In a future place we hear the end of this one-sided love story.

Amoret and Florimell are less vivid than Britomart and Belphœbe. Their plaintive beauty reminds us of the gentle pleading figures drawn by Burne-Jones. They are the high-born distressed maîdens of mediæval romance, but fashioned by Spenser with an added grace. We do not feel the reality of their life as we do that of Britomart—they pass through the story as dream figures, and we learn to know them through the poet's description more than from their own words. The old

Nurse Glauce, on the contrary, is a type met with everywhere, and one of her qualities is garrulity. Spenser has sketched her with much liveliness.

FREDERICK M. PADELFORD ("The Women in Spenser's Allegory of Love," pp. 12-4). Since, then, Amoret is the embodiment of charm in woman, Belphoebe of chastity, Florimell of beauty, and Radigund of strength, a character is required in whom all of these qualities shall be harmoniously combined. Such a character is supplied in Britomart, Spenser's example of perfect womanhood. Britomart is at once charming, chaste, beautiful and strong, so that the third book might properly have been termed, "The Legend of Britomartis, or of Perfect Womanhood."

The beauty of Britomart is so overpowering that when, her armour laid aside, men behold her beauty, they worship her as a divinity. Thus when she doffs her armour at the castle of Malbecco,

> they smitten were
> With great amazement of so wondrous sight;
> And each on other, and they all on her,
> Stood gazing, as if sudden great affright
> Had them surprized.

Likewise, when Artegall had cloven the helmet of Britomart, and saw

> That peerless paterne of Dame Natures pride
> And heavenly image of perfection,

he fell humbly down,

> And of his wonder made religion,
> Weening some heavenly goddesse he did see.

The beauty of Britomart embraced both feminine delicacy and masculine strength, so that to Guyon

> Faire Lady she him seemd, like Lady drest,
> But fairest knight alive, when armed was her brest.

Thus, while she fascinated men, as did Amoret, she had abundant protection within herself:

> For shee was full of amiable grace
> And manly terror mixed therewithall.

The chastity of Britomart is constantly illustrated. She recoils at the first improper touch when the Lady of Delight, seized with love, seeks to couch beside her; she wins the tourney of the Knights of Maydenhead; she alone detects the impurity of the False Florimell, at the contest for the girdle; she vindicates the superiority of chastity to coldness by overpowering Marinell, and its superiority to temperance by overpowering Guyon; and the giant Ollyphant, type of Lust, flees from her presence, as Lust, in the person of the wild man, fled from the presence of Belphoebe.

Not only is Britomart chaste herself, but she is strong enough to help many other men and women to be chaste. She enables the Red Crosse Knight to resist Malecasta and thus to remain true to Una, in other words, holiness to withstand the temptation to worship delight instead of truth; she penetrates the smoke, enters the castle of Busyrane, and liberates Amoret; she assists Scudamour and Amoret in their

search for one another; and she delivers her own dear knight from the bondage of Radigund.

Innumerable are the triumphs in arms that vindicate her strength; not even Artegall can stand before her, even though aided by such knights as Cambell and Triamond.

Her self-control is the more to be admired because of her ardor. Her passion for Artegall, once she has seen his image in Merlin's glass, knows no degree, and when at last she finds herself actually in his presence,

> Her hart did leape, and all her hart-strings tremble,
> For sudden joy and secret feare withall.

Yet such is her self-command that even at this moment her innate reserve does not desert her:

> Yet durst he not make love so suddenly,
> Ne thinke th' affection of her hart to draw
> From one to other so quite contrary:
> Besides her modest countenance he saw
> So goodly grave, and full of princely aw,
> That it his ranging fancie did refraine,
> And looser thoughts to lawful bounds withdraw;
> Whereby the passion grew more fierce and faine,
> Like to a stubborne steede whom strong hand would restraine.

Britomart is thus, I take it, a very carefully matured study of the ideal woman as Spenser conceived her, a woman in whom winsomeness and reserve, beauty and strength, intensity and self-control, grace and chastity were happily combined, the crowning character among the women of this allegory of love.

It should perhaps be remarked in conclusion that, idealistic as is the character of Britomart while playing the rôle of the knight, no sooner is she betrothed than a very real woman, very real in her feminine jealousy on learning that her lover is now in thrall to another, very real in her feminine impulse to reserve her lover, despite the obligation of his quest, wholly to herself, a very real woman replaces the heroine of romance. The Britomart who rescues Amoret and overthrows knights in tourney is borrowed from the tales of chivalry; the Britomart who flings herself upon a bed, consumed with grief and rage at her lord's remissness, the Britomart who clings to her lord, hesitant between duty and love, is taken directly from life. This transformation is a curious commentary upon the limitations of romance.

APPENDIX VIII

SPENSER'S USE OF THE PLASTIC ARTS

EMILE LEGOUIS (*Spenser*, pp. 96-103). Picture Spenser as a born painter who never held a brush in his hand. Fate gave him birth in a country where the plastic arts were not to flourish until nearly two centuries later. Had he been born in Italy he might have been another Titian, a second Veronese. In Flanders, he would have anticipated Rubens or Rembrandt. As it was, fortune made him a painter in verse, one of the most wonderful that ever lived.

What could he see of the arts, what tapestries, pictures and sculptures? No more interesting question can be asked, though this aspect of his artistic development has perhaps been more neglected than any. His relations with the Earl of Leicester must have given him excellent opportunities, for Leicester was a distinguished patron of artists, and had filled his castles of Kenilworth and Wanstead, as well as his London residence, with all kinds of works. The catalogue of the pictures in his London house has been preserved for us, though the details do not allow us to say whether we have to do with originals or copies. We find in the list a number of portraits—Leicester himself and the queen, Mary Stuart, Philip of Spain, many lords and ladies, Philip Sidney, his sister the Countess of Pembroke, Lady Rich, famous as his Stella, etc. But there were also religious and allegorical or mythological subjects, Cupid and Venus, a woman asleep whom Cupid threatens with his dart, Diana bathing with her nymphs, Diana and Actaeon; a portrait of Faith; an allegory of Occasion and Repentance, etc.

And surely there were also engravings, and tapestries from Arras and Flanders, which would make other more famous pictures known, even to an untravelled Englishman.

What Spenser saw can only be conjectured, but it is obvious that works of art were among the first things to spur his imagination, and play a large part in the compositions of the *Fairy Queen*.

The connection between painting and poetry did not, of course, begin with Spenser. It has always existed. "Ut Pictura poesis," Horace had already said in the age of Augustus. Chaucer's verse is often closely allied to the art of his time. It is impossible to read his descriptions of the Pilgrims in the Prologue to the *Canterbury Tales* without being constantly reminded of the primitive painters—costumes, colours, emblems, gestures, everything denotes the parallelism. But there we have expressive likenesses. Chaucer endeavours to delineate individual characters. He does not aim at plastic beauty, at subtle effects of colouring, nor does he make use of chiaroscuro, or artificial grouping. He does not set and arrange his personages for the pleasure of the eye. He paints his portraits separately, one after another, and hangs them in a line, at random, along the wall.

Nor has he the artist's delight in the colours of a beautiful face or the lines of a harmonious body. We must pass over two centuries, and come to Sidney's *Arcadia* or Spenser's *Fairy Queen* to see that delight suddenly blossoming out in English literature. And its source is not doubtful: we must seek it on the Continent, in

Flanders, and above all in Italy, in Italian painting, in Italian poetry itself, so deeply imbued with the enveloping influence of the plastic arts.

The earliest manifestations on English soil are to be looked for in Sidney's *Arcadia*. We know that Sidney had been in Italy and stayed in Venice, where he had his portrait painted by Veronese, and probably visited the aged Titian's studio. This prolonged continental tour instilled a passion for art which is abundantly manifested in his famous romance. His *Arcadia* is a treasure-house of pictorial effects. Sidney is at his best when he minutely describes stuffs, garments, jewels—their folds or changing hues. And he is no less skilful when depicting the outward changes on the face produced by the feelings of the heart. He constantly vies with the painter.

[Here follow illustrations in support of the thesis: the description of Philoclea bathing (2. 2); of the statues and paintings in the garden of Kalander (1. 3); of the rich costume of Amphialus, when preparing to visit the chamber of Philoclea, and of Philoclea in her chamber, the light and shade delicately defining her attitude and her adornments (3. 3).]

It is the same with Spenser, in countless stanzas of his *Fairy Queen*. That the first impulse came to him from Sidney is probable. Sidney was deep in his *Arcadia* when Spenser made his acquaintance; he had had many more opportunities than Spenser of coming into touch with pictures, and painters, and art critics. Moreover, it is a fact that in Spenser's *Shepherd's Calendar*, written before his intercourse with Sidney, there is none of that pictorial magnificence for which the *Fairy Queen* is so famous.

The character of the great poem is best illustrated by the name it first bore. As we learn from one of E. Kirke's notes to the Sixth Eclogue of the *Calendar*, it was originally called *Pageants* by the poet and his friends. The *Fairy Queen* is essentially a series of gorgeous decorations, of splendid pageants.

In the first place, Spenser hangs many a tapestry or picture round the walls of the palaces he erected in his master-poem, and complacently describes the subjects therein represented, e. g. the loves of Venus and Adonis on the walls of Castel Joyous (3. 1. 34), where he sums up the story which was to be told at fuller length a very few years later by Shakespeare—a licentious theme fitly placed by the poet in the house of unruly pleasure.

Still richer are the tapestries with which he adorns the House of Busirane, the debauched magician; they are at the same time a feast for the eyes and a peril for the soul. Before describing them in detail, he has admirably shown of what perfidious materials, gold and silk, their tissue is woven [3. 11. 28 quoted].

All the strange loves of the mythological gods are there represented, specially the many loves of Jupiter. Ovid is of course his original, but if you look at Jove's visit to Danaë as painted by Titian (in the Louvre), or at the same scene painted by Correggio, and then read Spenser's stanza, you may well wonder whether he had not one of those pictures before his eyes when he wrote [St. 31 quoted].

The fine stanzas on Neptune, in the same canto, whether copied by Spenser or of his own invention, are such as the greatest painter might envy for their picturesqueness [Sts. 40-1 quoted].

It is difficult for word-painting to go further than this. Yet in these passages Spenser is supposed to be describing pictures, and it may seem natural that his

verse should follow the artist's treatment of the subject. But even when purporting to give us characters from the life, he still follows the methods of the painter.

FREDERICK HARD ("Spenser's Clothes of Arras and of Toure," pp. 162-183). The picturesque quality of much of Spenser's poetry has attracted the attention of numerous critics and commentators. . . . At least one aspect of the poet's contact with the fine arts has not, however, received due consideration. I refer to the passages, scattered through his poetry, which deal with tapestries and tapestry lore. . . .

Of Spenser's several references to the decorative art of tapestry or "arras work" two are especially significant: the first of these occurs in the *Faerie Queene* (3. 1. 34-9) where Spenser devotes five stanzas to a close description of an arras cloth which adorns a room in Castle Joyeous; the other, in the same poem (3. 11. 28-46), where he lavishes nineteen stanzas on the tapestries with which the House of Busyrane is decorated.

[Here follows a section on the use of pictured-wall and tapestry motifs by Spenser's predecessors, Boccaccio, Marie de France, Alanus de Insulis, Froissart, Chaucer, Lydgate, Skelton, Hawes, etc., and another section on tapestries in the Tudor period.]

Let us now turn to the representations of tapestry in the *Faerie Queene* and note the similarity between them and tapestries which were actually employed during Spenser's lifetime.

(i) In the inner room of Castle Joyeous (*F. Q.* 3. 1. 34 ff.) there hangs a tapestry-series treating the story of Venus and Adonis. The arras is apparently divided into four panels: first, the meeting of Venus and Adonis and its immediate effect upon the goddess; second, the blandishments of Venus; next, the death of Adonis; and finally, the metamorphosis of the young boy into a flower. "So," concludes the poet, "was that chamber clad in goodly wize." (See the reproduction of "The Death of Adonis"—one panel of a series in a Fontainbleau tapestry, circa 1545, in H. Göbel, *Wandteppiche,* Leipzig, 1923-, Zweiter Teil, Band II, Plate 23.)

(ii) The passage relating to the decorations of the House of Busyrane (*F. Q.* 3. 11. 28-46) is an extended one, and gives a minute description of numerous tapestries which clothed the walls, each portraying a scene of "love and lustyhed." First, the love-affairs of Jove (stanzas 30-6); next, those of Apollo (36-9); third, those of Neptune (40-3); then, those of Saturn, Bacchus, Mars, etc. (43-6); finally, a group wherein

> Kings, Queenes, Lords, Ladies, Knights and
> Damzels gent
> Were heap'd together with the vulgar sort,
> And mingled with the raskall rablement,
> Without respect of person or of port,
> To show Dan Cupids powre and great effort.

Critical opinion as to the source of this tapestry passage seems to have largely subscribed to Upton's comment, which runs as follows:

Spenser in his description of this tapestry had his eye on the fabulous amours and metamorphoses of the gods, represented in the piece of tapestry woven by Arachne, in her contest with Minerva: Ovid, *Met.* 6. 103.

Inasmuch as the opinion of Upton seems to be, at best, only a partial explanation of Spenser's inspiration, I shall now attempt to throw additional light on the matter by emphasizing the four following points: 1. These pictures belong to the mythological order of painting, popular on the continent and in England; 2. The subjects, based on Ovid, represent another phase of the wide popularity of illustrations to Ovid's stories; 3. A number of tapestry subjects similar to those of Spenser are to be found in actual tapestries of the sixteenth century; 4. Spenser's insistence on the reality of the tapestries described affords convincing evidence that he was writing with his mind's eye upon examples which he had actually seen.

1. One thinks at once of the extreme popularity of mythological subjects in Renaissance art—in the work of Correggio, Titian, Veronese, Botticelli, Tintoretto, Georgione, Giulio Romano, and a host of other painters. Romano, it may be noted, was one of the most productive of the Italian designers whose cartoons were used for the weaving of tapestry. This painter, moreover, was favorably known in England, and is referred to by Shakespeare in *A Winter's Tale* (5. 2. 108). One of the Busyrane subjects is that of Apollo and Daphne. That this affair was a well-known subject of mythological painting is attested by an allusion in the induction of *The Taming of the Shrew,* where one of the servants shows to Christopher Sly a picture, among others, of

> Daphne roming through a thornie wood
> Scratching her legs, that one shall swear she bleeds
> And at the sight shall Sad Apollo weepe
> So workmanly the blood and tears are drawne.

Another example of the Elizabethan fondness for this order of painting is to be found in a striking passage in the sixth canto of Drayton's *Barons' Wars* where over twenty stanzas are devoted to the description of a gallery of pictures which adorned the Tower of Mortimer. The subjects are mythological, largely Ovidian, and the poet achieves a convincing effect of reality by the use of directive expressions. Let the quotation of one stanza suffice:

> *There* Mercury was like a shepherd's boy,
> Sporting with Hebe by a fountain brim,
> With many a sweet glance, many an amourous toy;
> He sprinkling drops at her, and she at him:
> *Wherein the painter so explained their joy*
> *As he had meant the very life to limn;*
> For on their brows he made the drops so clear
> That through each drop their fair skins did appear.

As a final illustration of the popularity of this kind of art in England, it may be remarked that the Earl of Leicester's gallery of pictures contained such items as "Cupid and Venus," "Diana bathyng hirselfe with hir nymphes," and "A picture of Diana and Acteon."

2. It is apparent, of course, that the ultimate literary source of a great deal of this mythological painting is to be found in Ovid. What is well known with regard to the influence of that poet on purely literary productions of the Renaissance applies no less to compositions done with the brush. The picturesque quality of the stories in the *Metamorphoses* naturally attracted artists who worked through media

outside of literature. Illustrations to the text itself form a body of material which is of no small importance in the history of engraving and of woodcuts. A representative example is that published in Frankfort in 1569. (*Johan Posthii Germershemii Tetrasticha in Ovidii Metam. Lib. xv. Quibus accesserunt Vergily Solis figurae elegantiss.* . . . Francofurti, 1569. A copy is in the Library of Congress.) In this book, illustrated by Virgil Solis, each of the 150 woodcuts refers to an episode in the *Metamorphoses,* the text of which occupies but two lines for each woodcut. That is to say, the book is primarily a pictorial Ovid, with only enough of the text to identify or label each situation. It can hardly be doubted that these and similar woodcuts had a considerable influence on the art of engraving, and that this mode of illustration had, in turn, an effect upon contemporary and subsequent pictorial concepts in literature. This fashion, by the way, brought about strange effects. The initials of Archbishop Parker's Bible, for example, were decorated with Ovidian woodcuts. The fact, however, appears less odd when we remember the tradition, established early in the Renaissance, of the *moral* intention of the *Metamorphoses,* as attested by numerous editions of "moralized" Ovids. Golding, in dedicating his translation to Leicester, is careful to point out the lessons thereof. As M. Jusserand puts it, he "enlightened Leicester as to the heavenly meaning of these very worldly pictures." Indeed, one can be quite certain that in Spenser's own mind the moral effect of his own pictorial representations was uppermost.

3. My purpose in discussing the two preceding points was to call attention to the presence, in the sixteenth century, of a good deal of Ovidian material outside the realm of literature. This fact manifests itself in the medium which is the subject of our main discussion. A survey of tapestry subjects, as well as of the literature on tapestry, reveals indeed a large amount of material borrowed by the craftsmen from Ovid. (In his recent study of tapestries Göbel remarks, "Die Metamorphosen Ovids boten eine unerschöpfliche Fülle immer neue und stets dankbare Themen; die Einfachheit und Klarheit der Legende schaltet vielfach den disponierenden Literaten aus; der Patronmaler beginnt selbständig eine Folge zusammenzustellen. Das ständige Wiederholen der gängigen Serien führt nicht selten zu einer Art Fabrikbetrieb. . . ."—Göbel, *Wandteppiche,* Erster Teil, Band I, p. 138; cf. also pp. 140, 141.)

It is true that the Busyrane passage bears both relationship and resemblance to the Arachne episode in *Metamorphoses* 6. But Spenser makes certain additions and alterations which, although they by no means disqualify the Ovid passage as a source, do show, I think, that Spenser's eye was not so closely fixed upon it as Upton's note would seem to imply. The following stories mentioned by Spenser do not appear in the Arachne passage: Jove and Helle; Jove and Ganymede; Phoebus and Daphne; Phoebus, Climene, and Phaeton; Phoebus and Hyacinth; Phoebus and Coronis; and Mars and Venus. Spenser also refers to two stories in a form changed from that in which they appear in Ovid, namely; Saturn and Erigone, and Bacchus and "Philliras." Ovid has Bacchus and Erigone, and Saturn and the mother of Chiron (Philyra). This freedom in the handling of mythological material is characteristic of Spenser's method. Remembering a situation or theme in the main, he develops or enlarges upon it with variations drawn from other sources. In this instance he seems to have remembered the main trend of the Ovid passage, which he altered and embroidered by his own imagination and observation. Now what

could have furnished more likely material for this alchemy of the imagination than his acquaintance with finely-wrought tapestries?

Of a number of the tapestry subjects which Spenser mentions we have either existing examples or contemporary accounts: Jove and Europa (Douai, Göbel, *Wandteppiche*, p. 506); Jove and Danae (Brussels, Göbel, p. 143, plate 109; W. G. Thomson, *History of Tapestry*, p. 333); Jove and Leda (Paris, Thomson, 240); Jove and Semele (Venice, Thomson, 251); Jove and Ganymede (Göbel, 139); Jove and Aegina (Henry VIII inventory, Thomson, 276); the story of Mars and Venus (Brussels, Göbel, 141, plate 108); and the History of Saturn (Florence, Thomson, 249). Note that two of these subjects—"Jove and Ganymede" and "Mars and Venus"—used, as we have seen, by Spenser, are not mentioned in the Arachne passage of Ovid. The following items from the inventory of Henry VIII are of the same order: "Jupiter and Juno," "Vulcanus, Mars and Venus," "Venus and Cupido," "Goddes and Goddesses," and "The History of Jupiter." Of such also were those owned by James V of Scotland, "7 Stikkis of tapessarie of antik work of the histories of Venus, Pallas, Hercules, Mars, Bachus, and the Moder of the Erd."

The material thus far presented is submitted to show the probability of Spenser's having had before him actual tapestries like those which he describes. The fact that extremely few Elizabethan tapestries have survived, and the scantiness of documentary biographical evidence in connection with the poet himself, makes it impossible at this time to be more positive as regards specific sources. That is to say, we cannot put our hands upon a definite piece of tapestry and exclaim, "Here is the very panel which impressed Spenser." Notwithstanding this absence of absolute proof, however, we may fairly judge from the evidence at our disposal that the resemblances are too close to be dismissed.

4. If we bear in mind the implications of the material which we have surveyed, what Spenser tells us by way of detailed description becomes more significant. In the House of Busyrane we are introduced to "the utmost rowme, abounding with all precious store,"

> For round about, the wals yclothed were
> With goodly arras of great majesty,
> Woven with gold and silke so close and nere,
> That the rich metall lurked privily,
> As faining to be hid from envious eye;
> Yet here, and there, and every where unwares
> It shewd it selfe, and shon unwillingly;
> Like a discolourd Snake, whose hidden snares
> Through the greene gras his long bright burnisht backe declares.

This intense description sets the tone of the whole passage, which is beautifully sustained for eighteen additional stanzas. The extraordinary thing is the way in which Spenser keeps his eye constantly fixed upon the objects of his admiration—never leaving his path, in spite of parentheses or pauses, and being careful to refer, in almost every stanza, to the story as being there before you, "in those Tapets." These directive expressions he seems to use as anchors to reality, where an urging imagination tempts him to drift. In stanza 30, for example, "Therein was writ

. . . ," " . . . the fearful Ladies tender hart Did lively seem to tremble." In stanza 32 he apostrophizes the *designer* of the tapestry wherein he sees the story of Jove and Leda:

> O wondrous skill, and sweet wit of the man,
> That her in daffadillies sleeping made,
> From scorching heat her daintie limbes to shade:

" Then showed it . . ." begins the next, and in 36 he calls attention to the texture:

> And thou, faire Phoebus, in thy colours bright
> Wast there enwoven. . . .

Addressing the reader, in 37, he says,

> ye mote have lively seene
> The God himselfe rending his golden heare
> And breaking quite his gyrlond ever greene.

Concluding the Phoebus " set," he is careful to reiterate that " All . . . in that faire arras was most lively writ." He shows us clearly the situation of each panel, " Next unto him was Neptune pictured," and " Next Saturn was—". . . .

Resuming our consideration of the tapestries in Busyrane's house, we may note the suggestions of reality behind the highly imaginative description of Neptune, in stanza 41:

> His sea-horses did seeme to snort amayne,
> And from their nosethrilles blow the brynie streame,
> That made the sparkling waves to smoke agayne,
> And flame with gold, but the white fomy creame,
> Did shine with silver, and shoot forth his beame.
> The God himselfe did pensive seeme and sad,
> And hong adowne his head, as he did dreame.

In the panel showing Cupid's conquest over all sorts and conditions of men (with which should be compared the extremely popular " Triumph of Love," and " Court of Love " tapestries), Spenser describes, with a quaint mixture of fact and fancy, the border which surrounds the hanging:

> And round about a border was entrayled,
> Of broken bowes and arrowes shivered short,
> And a long bloudy river through them rayled,
> So lively and so like, that living scene it fayld.

Finally, he insists upon the reality of all these pieces when, in proceeding to the next room (stanza 51), he contrasts its inlaid gold with the arras of the former:

> Much fairer, then the former, was that roome,
> And richlier by many partes arayd:
> *For not with arras made in painful loome*
> But with pure gold it all was overlayd. . . .

If the suggestion behind these passages is as powerful as it appears to me, and if we bear in mind that the pictures in the panels are worked out with a remarkable feeling for composition and balance, it seems impossible not to conclude that in these portrayals Spenser is indebted less to literary sources, classical or medieval,

than to contemporary tapestry-work which he saw with characteristically full appreciation.

In his discussion of Spenser's painter-like genius Professor Fletcher, speculating as to possible sources of the poet's visual imagery, remarks:

> Spenser's eye was trained not by the great art of the continent, except indirectly through continental *literary compositions*, but by such pictorial compositions as were familiar in England in stained glass, tapestry, fresco, and portraits, engravings, illustrated or illuminated books, and the living pictures of pageant and procession.

And he urges that " It would be helpful, indeed, if we were able to put our fingers upon some of the sources in the plastic arts in England of Spenser's own actual imagery." [Cf. Book I, pp. 219, 223-4, 241.]

I have attempted in the present paper to indicate the plausibility of Spenser's sympathetic comprehension of contemporary tapestries in general, and the probabilities of his having drawn largely upon that source of inspiration for his own tapestry representations. It appears to me reasonable to expect, further, that Spenser's imagery in pictorial compositions not regarded in the poem as tapestry figures was likewise influenced by this source; for example, the emblematic personages Fidelia, Speranza, and Charissa. [Cf. Book I, p. 284.]

APPENDIX IX

SOURCES AND ANALOGUES

Appendixes II, III, IV and V are concerned primarily with sources, and notes on sources and analogues make up a considerable part of the Commentary. For reference purposes, we give herewith an index to this material.

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VIRGIL. Appendix II: Warton, Cook, Hughes. Commentary: 1. 7. 3, 1. 51. 3, 1. 60. 5-9, 2. 6, 2. 9. 3, 2. 30-51, 2. 32. 1-3, 2. 40-41, 2. 41, 2. 49-51, 3. 12. 1-2, 3. 21-24, 3. 21. 2, 3. 32. 1-5, 4. 2. 4-9, 4. 19 ff., 4. 32. 8, 4. 38, 4. 39. 4-5, 4. 40. 8, 4. 43, 5. 22. 1-2, 5. 23. 8-9, 5. 27 ff., 5. 32. 7, 5. 35. 5, 6. 18. 9, 6. 24. 7-8, 6. 32. 3, 6. 33. 9, 6. 42, 6. 42. 3, 7. 10. 3, 7. 17. 1-2, 7. 43, 7. 47. 8, 8. 5, 8. 15. 4-5, 8. 30. 1-4, 8. 42. 6-9, 8. 51. 8, 9. 22, 9. 32. 9, 9. 40, 9. 41-43, 9. 42. 2, 10. 12, 10. 12. 7-9, 11. 1. 1, 11. 28. 8-9, 11. 34, 11. 34. 4-9, 12. 7, 12. 20. 1-3.

Italian

ARIOSTO. Appendix I: Dodge; Appendix V: Dodge, McMurphy. Commentary: 1. 7. 9, 1. 9. 1, 1. 15-18, 1. 16. 5-9, 1. 42-43, 1. 49, 1. 59-61, 2. 1-3, 2. 32. 6-9, 3. 6. 4, 3. 12. 6, 3. 19 ff., 3. 21-24, 3. 60, 4. 1-3, 5. 23. 8-9, 5. 32. 3-5, 5. 49. 5-6, 6. 29-50, 7. 34, 7. 42. 3, 7. 51-61, 8. 11-13, 8. 15, 8. 18. 5-6, 8. 20 ff., 8. 27-28, 8. 30 ff., 8. 30. 1-4, 8. 42. 6-9, 8. 59. 5-9, 9, 9. 1-2, 9. 11 ff., 9. 20. 6-9, 10. 47, 10. 53. 4-9, 11. 7 ff., 11. 28-46, 11. 45. 8-9, 12. 42. 3.

BERNI. Commentary: 1. 49. 8-9, 2. 51. 7-8, 5. 32. 3-5, 7. 43, 9. 2. 2-3, 9. 16. 3, 11. 25. 2.

BOCCACCIO (mostly from the *De Gen. Deor.*). Appendix II: Lotspeich. Commentary: 1. 51. 3, 2. 27-46, 2. 41. 5, 4. 43. 9, 6. 29. 4, 6. 36. 5-9, 6. 50, 7. 47. 2, 7. 47. 6, 8. 30 ff., 9. 22. 1, 9. 34-36, 9. 41-43, 11. 30. 5, 11. 30. 6-9, 11. 33. 1-5.

BOIARDO. Commentary: 1. 7. 9, 1. 31, 7. 22 ff., 7. 33, 7. 34, 12. 42. 3.

BRUNO. Appendix III: Levinson.

DANTE. Commentary: 4. 49. 4-9, 11. 28. 8-9.

NATALIS COMES. Commentary: 1. 34-38, 4. 19 ff., 4. 55-58, 6. 7. 5-9, 6. 29-

50, 7. 41. 4-7, 9. 34-36, 10. 30. 5, 11. 28-46, 11. 30. 5, 11. 33. 1-5, 11. 33. 6-9, 11. 34, 11. 39. 1-5, 11. 39. 8.

PETRARCH. Appendix IV: Fowler. Commentary: 1. 46. 1-2, 11. 47. 5-9, 12, 12. 1-27.

PULCI. Commentary: 1. 46. 6-9.

SANNAZARO. Commentary: 6. 7. 5-9.

TASSO. Commentary: 1. 14. 6, 1. 16. 5-9, 1. 22, 2. 6, 2. 9. 1, 2. 51. 7-8, 3. 14. 7-9, 4. 43, 5. 49. 5-6, 6. 11-15, 6. 42, 6. 48. 1-2, 7. 1, 9. 15, 9. 20. 6-9, 10. 29. 5, 11. 7 ff., 11. 22-24, 11. 25. 2, 11. 28. 8-9, 11. 45. 8-9, 11. 47. 5-9, 12. 42. 3.

French

MAROT. Commentary: 6. 30 ff., 11. 28-46, 12. 22-23.

English

CHAUCER. Commentary: Proem 2. 1-5, 1. 25. 7-9, 1. 32, 1. 44-45, 1. 49. 4, 1. 49. 6, 2. 11. 6-9, 2. 18-21, 2. 52. 5, 3. 3. 9, 3. 17. 5, 4. 35. 6, 4. 53. 8, 4. 57. 4, 6. 6. 1-3, 6. 29. 4, 6. 30 ff., 7. 58. 4, 8. 20. 9, 9, 9. 2. 2-3, 9. 3. 1, 9. 20. 4-6, 9. 22. 1, 9. 29. 1-5, 9. 31. 8-9, 10. 31. 1, 11. 28-46, 11. 39. 1-5, 11. 43. 1-5, 11. 44, 11. 47. 5-9, 11. 48. 1-4, 12, 12. 11, 12. 30. 4.

CHRONICLES. See the Commentary on canto 3, especially the quotations from Miss Harper's monograph. See also Book II, Appendix, "The Background in Chronicle and Legend."

Celtic

See Appendix II: Henley. Commentary: 3. 7-8, 5. 27 ff., 9. 20.

Romances

AMADIS OF GAUL. Appendix IV: Greenlaw.

ARTHUR OF LITTLE BRITAIN. Appendix IV: Greenlaw.

HUON OF BORDEAUX. Commentary: 2. 6.

LANCELOT. Appendix IV: Greenlaw.

MORTE D'ARTHUR. Commentary: 1. 26-27, 1. 59-61, 2. 30, 3. 9-11, 3. 11. 7-12, 9, 3. 13, 3. 16.

PELERINAGE DE LA VIE HUMAINE: Commentary: 1. 31-51.

SEVEN CHAMPIONS OF CHRISTENDOM. Commentary: 8. 3-4, 8. 5, 11. 21, 12. 1. 5-6.

Bible

Miss Grace Warren Landrum lists the following passages as containing Biblical quotations or allusions: 1. 34. 3, 2. 11. 6-9, 3. 24. 3-5, 3. 30. 1, 3. 30. 2, 4. 2. 7, 4. 2. 8, 4. 59. 3, 4. 59. 4, 5. 23. 7, 5. 23. 8, 5. 27. 1, 5. 27. 2, 5. 35. 1, 5. 35. 4, 5. 52. 1-5, 6. 3. 1, 6. 34. 4-6, 9. 2. 6-8, 9. 39. 7-8, 10. 52. 1, 10. 55. 2, 11. 9. 2-7.

TEXTUAL APPENDIX

Variant Readings

The list of variants includes (1) verbal differences in *1590*, *1609*, and *1611*; (2) the readings of *1596* altered in our text; (3) all punctuation variants in *1590* (but not in later editions); (4) changes in spelling in early editions which involve a possible change in pronunciation, the adding or dropping of a syllable, or any apparently significant peculiarity; (5) misprints in *1590* and *1596* which are useful for further bibliographical study of the early quartos; and (6) examples of the readings of later editions. Unless it is involved in the change, punctuation is not given in recording a variant. Our usage in regard to typographical conventions is explained in the general note in Book I, p. 516.

The following symbols are used for reference to the editions and commentaries cited:

a	1590 (both copies)	*B*	Birch, 1751
F. E.	Faults Escaped (1590)	*U*	Upton, 1758
b	1596 (both copies)	*C*	Church, 1758
c	1609	*W*	Warton, 1762
d	1611	*T*	Todd, 1805
e	1617	*Ch*	Child, 1855
E	1679 (printed for Edwin)	*Co*	Collier, 1862
H_1	Hughes, 1715	*M*	Morris and Hales, 1869
H_{1a}	Hughes, 1715, first printing	*G*	Grosart, 1882-4
H_{1b}	Hughes, 1715, second printing	*D*	Dodge, 1908
J	Jortin, 1734.	*S*	Smith, 1909-10
H_2	Reprint of Hughes, 1750		

PROEM

i. 2. That] The *a B CoM*
9. might] may H_1
ii. 2. paint,] paint: *TChCoM*
3. *Praxiteles:*] *Praxitcles:* *a* *Praxiteles,* *TChCoM*
4. faile] faine *d E*
iii. 7. plaine] playne, *a*
iv. 2. Your] Thy *a BUCTChCoM*
you] thou *a UCTChCoM*
see] see you $H_{1b}H_2$

CANTO I

Arg. 3. *Malecastaes*] *Materastaes* *abcd* $H_{1b}H_2$; *corr. F. E.*
ii. 4. her to] to her $H_{1b}H_2$
safe] fafe H_2
iv. 2. towards] towatds *a*
6. it those] it to those $H_{1b}H_2$
7. them] then *B* (*corr. in his Errata*)
vii. 2. sith] since *cd EH*
5. gentlest] gentle H_1

viii. 1. thou] thou, *a*
6. Euen] For euen *cd E*
7. aduenture] aduentnre *a*
fet] set $H_{1b}H_2$
ix. 7. perill] Pencil H_2
xi. 9. is] in *d E*
xii. 9. ryde.] ryde, *a*
xiii. 5. brood] blood *B*
xiv. 8. creatures] creature *ad EUTChCoMD*
xviii. 4. after fast,] after, fast *TChCoM*
xxi. 1. Mainly] Manly *H*
8. dred] drad *cd EH*
9. sixe before,] sixe, before *cd* six before *UTChCoMD*
xxiii. 4. encrease] increase *d E*
xxv. 6. loue to him,] loue, to him *cd EH* love to him *UTChCoMD*
xxvii. 5. ye] he H_1
xxix. 8. truth] trurh *a*
9. fight.] fight, *a*
xxx. 1. said] say H_1
3. thy,] thy *b*
6. her] their $H_{1b}H_2$
mard] shard *abcd EH; corr. F. E.*
xxxi. 6. of] *om. bc*
8. sight,] sight. *bc*
xxxii. 8. beames] beamez *c*
xxxiii. 4. beseeme] be seeme *ab M*
xxxiv. 4. Paramoure] Paramoure, *a ChM*
xxxvi. 4. bathe] bathed *B*
xxxvii. 4. hunt] burn *E*
8. scath] scathe *cd*
xli. 8. lightly] highly *ab BG*
xlv. 1. *Gardante*] *Gradante* *d E*
xlvi. 7. breres] briers *cd EH*
xlvii. 1. wight,] wight. *ab*
7. which] that *a BUCCo*
xlviii. 2. brust] burst *cd EH*
9. loathly] loathy *bcd EH*
sight.] sight, *b*
xlix. 4. womankind;] womankind, *cd and most subsequent editors* womankind *Ch*
9. of] to *B*
lii. 8. shonne] shunne *cd EHG*
9. begonne] begunne; *cd* begun. *EH*
liii. 2. griefe,] griefe. *a*
3. in burning] inburning *a*
liv. 6. beguiled] be-guiled *a* be'guiled *cd E* be guiled *HB* (*in Errata*) *UCTChCoMD*
lv. 1. discourteise] discourteous *cd EH*
9. steemd.] steemd, *b*
lvi. 8. *Basciomani*] *Bascimano* *a ChM* *Bascio mani* *cd*
lx. 2. moued;] mou'd. *a*
6. wakt,] wakt; *a* (*semicolon broken in some copies*)
8. wary] weary *ab EUCo*
9. fond] fand *cd*
lxi. 6. spake,] spake. *a*

7. sigh'd] sigh't *c*
8. slomber] slumber *c*

lxiv. 8. embosse;] embosse, *a*

lxvii. 6. knights] knighcs *a*
9. went.] went *a*

CANTO II

Arg. 4. *did*] *doth* H_2

i. 4. cheualrie] cheualree, *a*
9. all.] all, *ab*

ii. 6. liberty;] liberty *a*
7. away,] away: *b*

iv. 1. *Guyon*] *Guyon*, *UCTChCo*
way,] way *UCTChCo*

v. 5. shake;] shake, *a*

vi. 8. thread;] thread, *a*

vii. 8. fro] from *cd EH*

viii. 5. which I to prove,] which to prove, I *a B* (*in Errata*) *UCTChCoM*
this] I this *B* (*corr. in his Errata*)

ix. 2. missayd] dismaid *E*
5. t'vpbrayd] t'vpbrayd, *a*
7. well of all,] well, of all *cd EHUCTChCoMD*
8. At] A $H_{1b}H_2$

xii. 3. strifull] strife-full *cd E*
balke,] balke; *a* (*copy 1; corr. in some copies*)

xv. 4. allegge] alledge *E* allay *H*

xvi. 3. Tell] Till *d E*
4. parauaunt] paraunt *E*
9. part] point *cd EH*

xvii. 5. paine;] payne, *a*

xxii. 9. of,] of *cd EHUTChCoMD*

xxiii. 1. falleth,] falleth *cd E*
6. allot,] allot; (*or:*) *UCTChCoMD*
7. Not] Nor *B*
one;] one, *UCTChCoMD*

xxiv. 2. complet] complete *a E and subsequent editors*
9. gest] guest *E*

xxv. 6. *Arthegall*] *Arthogall* *a*

xxviii. 6. thereof] there of *b* (*University of Washington copy*)

xxx. 5. in her warm bed her] her in her warm bed *a B* (*in Errata*) *CChCoM*
dight;] dight, *a*

xxxi. 6. tastest] tasteth H_2

xxxii. 3. forbeares,] forbeares *b*
9. confused] confufed *a*

xxxiii. 1. bee;] bee, *a*
9. debarre,] debarre. *a* debarre; *c H* debarre: *d EBUCTChCoMD*

xxxv. 3. Is] Is it *U, but corrected in notes*
6. whit;] whit, *a*

xxxvi. 1. others] other *a BCTChCoMD*
9. quoth] said *E*
seeme,] seeme *acd E*

xxxvii. 1. nought] not H_1
2. breed,] breed. *a*

6. since] sith *d E*
9. launched] launced *cd E*

xli. 1. mind;] mynd, *a*
2. Nor] Not *abcd EH; corr. F. E.*

xlii. 7. alablaster] alablasted *b*
9. were;] were, *a*

xliii. 3. nought] not *cd EH*

xliv. 1. mind] mine *c* H_1

xlvi. 6. mayster] master *cd E*

xlvii. 5. ayd;] ayd, *a*

xlviii. 3. vprose] vprose, *a*

xlix. 2. why,] why *a*
powre] powre, *a*
6. *Camphora*] *Camphara* *bcd EH*
7. a] an *cd EHBC*

l. 2. Them] Then *a; corr. F. E.*
7. come, come;] come; come, *CTChCoM* come, come; come *E*

lii. 1. mote] more $H_{1b}H_2$

CANTO III

Arg. 2. *Artegall*] *Arthegall* *a UTChCoMD*

i. 1. Most] Oh *cd EH*
8. Dame,] Dame. *a*

ii. 8. th'] the H_2
9. moniments.] monimẽts *a*

iii. 6. loynes] Lions H_2

iv. 3. That] *S reads* Thou *in a*
6. recount] report *E*
7. auncestrie] auncestie *b*
8. protense] pretence *bcd EHBG*

v. 4. chiefe] chiefe, *a*

vi. 1. auisd] advis'd *cd E*

vii. 9. sprights] spright *E*

xiv. 7. bout] 'bout *cd EHUCTCh*

xv. 3. to] *om.* *cd*
6. Let] let *ab*

xvi. 4. Sith] Since *d E*
8. but if] if but *d E*
remedee] remedee, *ab*

xix. 1. lenger] longer *cd EH*
2. brusting] bursting *HT*

xxi. 8. dore,] dore. *b*

xxii. 9. *Greeke*] *Greece* *bcd EHG*
with] which *c*

xxiii. 4. shall] all *d E*

xxv. 6. thus;] thus, *a*

xxviii. 5. shall] shalt H_2
6. them] thence *E*
8. criminall] criminall, *a*

xxix. 1. With] Where *bcd* EH_1G

xxxii. 5. th'] the *H.*

xxxiii. 4. multitude] multitudes H_2

6. subdewd] subde▲d *a* (*copy 1; corr. in some copies*)
9. fone] sone *B*

xxxiv. 6. outrage] autrage *b*
7. race] rase *c*
8. groweth] growth $H_{1b}H_2$

xxxv. 1. thy] the *bcd EH*
4. Dee] Dee, *CTChCoM*
enterprise,] enterprise *UCTCoM*

xxxvi. 4. false] falfe *a*
Pellite] *Pellite* *a*
6. hire:] hire *b*

xxxvii. 7. their] the *bcd EHU*

xxxix. 2. an] a *B*
7. *Penda*,] *Penda* *a*
9. gifts] guists *a*

xl. 9. all] *om.* *E*

xli. 5. returning] returned *B*

xlii. 9. lenger] longer *cd EH*

xliii. 9. of the earth] th' earth *abcd EH; corr. F. E.*

xliv. 5. hundreth] hundred *EHU*
yeares] *om.* *bcd* EH_1
shalbe] shall be full *cd* EH_1
6. to] vnto their *a*
shalbee,] shalbee. *ab*

xlv. 7. the old] th' olde *c*

xlvi. 4. outronne] ouerronne *b* outrunne *cd* out-run *E*

xlvii. 4. hungry] hungry *a*

xlix. 1. Thenceforth] Thənceforth *a* (*copy 1; corr. in some copies*)

l. 9. Hee] Shee *a* She *bcd* EH_1; *corr. F. E.*
as earst] *om.* *ab*

li. 9. disguise] deuise *bcd EH*

lii. 9. armes] Armies H_2

liii. 1. empeach] impeach *cd EHB*
3. (whom need new strength shall teach)] (need makes good schollers) teach. *a BUCTChCoM*
6. would] should *B*

liv. 3. came,] came: *abc HBG*
4. valorous] valorous, *a*
5. aduenturous] aduenturous, *a*

lv. 1. sway,] sway *a*
6. bloudy] bloodly *a*

lvi. 6. *Saxons*] *Saxons*
7. *Angles*] *Angels* *E*

lvii. 5. vnweeting] vnmeeting *b*

lviii. 2. conueniently] conuiently *b*
5. dayes] dryes *b*

lx. 8. it:] it; *a*
9. fit.] fit *ab*

lxii. 3. this] the *H*
6. part:] part *b*

CANTO IV

ii. 5. *Penthesilee*] *Panthesilee* *bcd EHG*
iv. 9. meed.] meed *a*
v. 8. She] he *a B*
vi. 9. to the] tot he *a* tothe *b*
her] had *cd EH*
vii. 8. deuouring] deuoring *b G*
viii. 4. Why] Who *bcd EH₁*
9. these] thy *a BUCCoM*
ix. 1. vessell crazd,] vessell, crazd *UTChCoMD*
8. starres,] starres *UCTChCoMDS*
xiii. 5. lo'st] lost *cd EHU*
9. mist] midst *H*
did] *om.* *b G*
powre.] powre, *b*
xiv. 9. flight] slight *B*
xv. 6. speare] speares *ab B*
xvii. 2. gilden] gilded *B*
xviii. 9. all; for all] all, for all; *a* (*copy 1; corr. in some copies*)
xix. 8. that] the *B*
xx. 9. sonne.] sonne *a*
xxiv. 2. scath] scathe *c E*
3. might;] might, *ab GS*
xxvi. 4. From] For *B*
xxvii. 6. fleshly] fleshy *a H₂BU*
xxviii. 1. that deadly] thar deadly *a*
4. be] the H_2
xxix. 7. Amongst] Among *B*
9. shade;] shade, *a* (*S reads* shade. *in a*) shade. *b G*
xxx. 4. gamesom] gameson *ab BG* gamesome *cd EH*
6. swowne] swownd *a*
xxxiii. 4. raynes] traines *bcd EH₁*
xxxv. 4. againe,] againe; *a*
xxxvi. 1. selfe] selfe, *a*
9. weft?] weft. *cd EHUCoM* wefte! *CCh*
xxxviii. 2. die?] die; *c* die! *d E*
4. wailefull] waiful $H_{1b}H_2$
xxxix. 5. bed] bid *cd EH*
9. sith we no more shall meet] till we againe may meet *a Co*
xl. 6. gelly] jelly'd *d E*
xli. 1. Tho] Tho' $H_{1b}H_2$
3. craft] crafe *a* (*copy 1; corr. in some copies*)
7. there] their *ab GS*
xlii. 1. vp him] him vp *cd EH*
8. necke] back H_2
xliii. 4. vauted] vaulted *cd EH*
xlvi. 5. hunter] hunters *cd EHU*
xlvii. 7. repent,] repent *cd EH*
xlviii. 1. off] of *a*
2. steed] steəd *a* (*copy 1; corr. in some copies*)
xlix. 4. raine,] raine *cd and all subsequent editors except G and S*

li. 2. seldome] sildome *cd*
liii. 4. dismayd;] dismayd, *a*
lvi. 8. thee, his goddesse] thee his goddesse, *CTCoM*
9. handmaide,] handmaide *a* (*copy 1; corr. in some copies*)
lix. 2. indeed] in deed *a*
5. Dayes dearest children] The children of day *a*
lx. 1. then turne] return *B*
4. bright,] bright? *ab*

CANTO V

Arg. 4. *sownd*] *swound* *cd EH* swownd *CTCb*
ii. 8. breath] breathe *c*
iii. 2. that at] at the *cd EH*
iv. 6. accompt] account *cd EH*
v. 1. wight] wight, *a* (*copy 1; corr. in some copies*)
5. A] And *bcd EHG*
vi. 9. where?] where. *ab*
vii. 6. fro] from *H*
8. alone] alone? *cd EH*
viii. 8. of many] of a many *b*
x. 8. way;] way, *a*
xi. 1. ye] you *bcd EHBG*
you] your H_2
xii. 3. But] By H_2
6. doubt] douht *b*
8. faithfull] faithfall *b*
xiii. 8. strong,] strong. *b*
xiv. 2. beast,] beast; *ab G*
6. not escaped] not of sight escaped $H_{1b}H_2$
xv. 4. bold] old *E*
xvi. 9. despight.] despight *a*
xvii. 3. wade] made *a; corr. F. E.*
xix. 3. haberieon] habericon *a* (*copy 2; corr. in some copies*)
5. no] now *a*
6. sore] so H_{1a}
xx. 2. will;] will, *a*
xxi. 9. bloud] flood *a*
xxvi. 6. Squire] Squire, *B*
xxvii. 6. hunteresse] Huntress $H_{1b}H_2$
xxviii. 5. greene;] greene, *a*
7. the] rhe *a* (*copy 1; corr. in some copies*)
9. her] het *a* (*copy 1; corr. in some copies*)
xxix. 2. deformed] deforwed *a* (*copy 1; corr. in some copies*)
xxx. 4. Besides] Beside $H_{1b}H_2$
7. better] bitter *a*
8. soft] sofe *a* (*copy 1; corr. in some copies*)
xxxi. 8. haberieon] habericon *a* (*copy 2; corr. in some copies*)
xxxii. 5. nourced] nursed *cd EH*
xxxiii. 2. peeces] peeees *a* (*copies 1 and 2; corr. in some copies*)
xxxiv. 6. sigh'd,] sigh't *cd E*
xxxv. 1. Mercy,] Mercy *abc*
xxxvi. 2. Angell] an Angel $H_{1b}H_2$

4. ayd;] ayd, *a*
xxxvii. 2. vndertaken] undertaken, *cd EH*
her,] her *bcd EH*
6. followd] follow *bcd EHGS*
xxxviii. 1. with] wlth *a*
9. forth with] forthwith *b G*
xxxix. 9. murmure] mnrmure *a* (*copy 1; corr. in some copies*)
his] their *a B*
xl. 4. loues sweet] sweet loues *a BUTCo*
9. liuing] liking *a M*
xli. 2. rest.] rest, *ab GS*
4. drest;] drest, *a* dress'd; *H*
6. garish] guarish *a B* (*errata*) *UChMD*
7. hath] had *U*
xliii. 1. hole] whole *cd EH*
xliv. 7. reuew] renew *bcd EH*$_1$
9. plaind.] plaind; *cd E*
xlv. 1. *Line flush with stanza in a* (*copy 1; corr. in some copies*)
2. doest] doost (dost) *cd EH*
4. doest] doost (dost) *cd EH*
6. Dye rather,] Dye; rather . *CTCo*
xlvi. 5. restore:] restore? *HBUTChCoMDS*
6. Dye rather,] Dye; rather *CTCo*
9. Dye rather,] Dye; rather *CTCo*
xlvii. 9. Dye rather,] Dye; rather *CTCo*
xlix. 1. seeing faire *Belphœbe*,] seeing, faire *Belphœbe* *cd EHCh*
l. 7. to] *om.* *cd EHU*
li. 7. lowre:] lowre; *a*
9. to] it *d E*
lii. 4. it] is *E*
6. admire:] admyre *a* admire *b G*
liii. 3. Realmes] Reames *a UTChCoMD*
9. weare] were *a*
liv. 3. whom in perfect loue,] whom, in perfect loue *cd EHCTChCoMD*
lv. 9. complement.] complement; *a*

CANTO VI

iii. 9. was] were *a BUCTChCoM*
iv. 4. *Belphœbe*] *Belphœbe* *ab*
v. 3. bare] bore *a B*
vi. 5. his] his hot] *cd EH*
viii. 2. conception;] conception, *a*
6. quickned] quicked *d E*
8. creatures] creature *b*
xii. 2. aspects] aspect *HB* (*errata*) *U*
4. beautie] beauties *bcd EH*
8. things] things, *a*
xiv. 3. answerd] answered *B*
xvii. 1. vnto] into *B*
4. rew] Rue H_1 row H_2
6. off] of *a*

7. hew;] hew, *a*
8. Others] Other *cd EH*

xix. 2. surprized] surprized,(;) *UCTChCoMDS*
8. Well] Well, *H*

xxi. 5. apayd.] apayd, *a*

xxii. 9. eeke.] eeke; *cd EB*

xxiv. 2. said;] saide, *a*

xxv. 5. Which as] From which *ab B (corr. in his errata) CCoG*
7. sent,] sent *a*
8. Through] Thtough *a*
place,] place. *a*

xxvi. 1. loue,] loue *a*
sent] sent, *a*
4. fugitiue,] fugitiue. *a*
both farre and nere] *om.* *a C*
nere.] nere, *b S*
7. slombry] slumbring *d E*

xxviii. 3. *Phœbe*] *Phœbe* *ab*
4. vpbrought] brought vp *cd EH*
6. thence] hence *bcd EH₁G*
7. vpbrought] brought vp *d E*

xxix. 5. *Gnidus*] *Gnidas* *a B (corr. in his errata) Ch*

xxxiii. 3. afresh] a fresh *b*
5. remaine;] remayne, *a* remaire; *b*

xxxiv. 2. or] of *b*

xxxv. 4. rew] row H_2

xxxvi. 2. more;] more, *a*

xxxviii. 4. don,] don *a*
8. fades] fade H_2

xxxix. 1. to] *om.* *d EH₂*
2. of] *of* *a*

xl. 4. delight;] delight: *a TChCoDS*
6. saw] spyde *ab and all editions except MD*
7. despight.] despight: *a*

xlii. 5. heauy] heauenly *a B*

xliv. 2. arbour] Arcbr *a (copy 1; corr. in some copies)*

xlv. 4. And dearest loue,] *om.* *ab H₂B*
5. *Narcisse*] *Marcisse* *a*

xlvi. 3. boy;] boy: *a*
4. does] doth *H*

xlviii. 9. losen] loosen *cd EH*

l. 4. his] her *E*

lii. 9. launched] launch *a* launced *cd EH*

liii. 4. faithfull] fathfull *b* (*S reads* fathful *in b*)
6. enimy;] enimy, *a*

liv. 5. *Florimell;*] *Florimell,* *a*

CANTO VII

Arg. 1. *witches*] *witehes* *a*
3. *Squire*] *Sqnyre* *a*
4. *Gyants*] *Gynunt* *a*

i. 8. she did] he did *a B*
9. escapt] eseapt *a*
iii. 4. ieopardy,] ieopardy; *a*
v. 1. the tops] th' tops *cd EHUT*
vi. 5. needes;] needes, *a*
8. hide,] hide. *cd E*
vii. 8. amaze,] amaze. *b*
9. did] dead *E*
viii. 4. vnsought?] vnsought. *a*
ix. 1. adowne] down *E*
3. two] to *ChM* (*M reads* to *in b*)
xii. 4. idlenesse] to idlenesse *B*
xiii. 6. had] hath *a UCTChCoMD*
8. dazed;] daz'd, *a*
xv. 8. mind;] mind, *a*
xvi. 5. aspire,] aspire: *c*
xvii. 4. mistresse] maistresse *a UCTChCoMD*
7. conquered] conpuered *a*
xviii. 5. be by] by *a CTCoGM* be *bcd EHB* (*corr. in his errata*)
that] by *a B* (*errata*) *UCTChCoGM*
6. Palfrey closely,] Palfrey, closely *cd EHCM*
xix. 6. her] that *cd EH*
xxii. 4. Monstrous] Monstrous, *a BUCTChCoMD*
xxiii. 4. he] she *a*
xxvi. 5. that] the *cd EH*
xxvii. 8. the] rhe *a* (*copy 2; corr. in some copies*)
xxviii. 2. quight;] quight, *a*
4. But] Bnt *a* (*copy 2; corr. in some copies*)
xxix. 2. hellish] bellish *b*
xxxii. 7. muchell] much ill *cd E*
xxxiv. 2. containe] enclose *ab and all editions except D*
9. boone.] boone: *cd EH*
xxxvi. 2. sclender] slender *cd EH*
3. beast,] beast. *a*
xxxvii. 2. off] of *a*
xxxviii. 6. fast;] fast, *a*
xxxix. 7. Geauntesse] Giantesse *cd EH*
9. tare.] tare *a*
xl. 4. arriued;] arriu'd, *a*
xlii. 6. he was] she was *a; corr. F. E.*
stund] stuned *a; corr. F. E.*
ryde,] ryde *a*
xliii. 7. saw] saw, *cd EHUCTChCoMDS*
remorse,] remorse *cd EHUCTChCoMDS*
8. neare] were *a; corr. F. E.* ne'er *H*
xliv. 5. nye,] nye *a*
xlv. 1. the] *om.* *bcd EHG*
wake] awake *cd EH*
5. from him] him from *cd EH*
xlvi. 8. that] the *a BUChCoM*
xlviii. 4. And many hath to foule] Till him Chylde *Thopas* to *a CCo*
xlix. 4. deuoure] deuoure: *a*

5. staine] straine *bcd EH*
l. 2. thrust] thurst *bcd EG* thirst *H*
li. 1. seely] silly *H*
9. *Dames,*] *Dames* *a*
lii. 4. is] it *a*
liii. 3. ta'ne?] ta'ne, *a*
5. amis.] amis, *a*
lv. 9. punishment.] punishment; *cd and some later eds.*
lvi. 4. found,] found. *cd EH*
7. But] And *d E*
lviii. 3. a do] adoe *a UCTChCoM* ado *B* a-do *cd EH*
lix. 8. won;] won, *a*
lx. 3. sound;] souud, *a* (*copy 2; corr. in some copies*)
lxi. 4. emongst] among *cd EH*
5. backe] bace *a*

CANTO VIII

ii. 7. broken] golden *a UCTChCoM*
iii. 3. as] was H_1
iv. 5. maisters] masters *cd EH*
v. 1. aduise] deuice *a*
6. selfe.] selfe: *ab* (*Univ. of Washington copy*)
vi. 7. wex] wax *cd EH*
vii. 4. a womans] to womens *a BUCTChCoM*
viii. 3. somewhile] lomewhile *ab*
4. rest;] rest, *a*
9. wits] Wit *H*
ix. 5. if] if it $H_{1b}H_2$
9. whom] who *ab G*
x. 6. countenaunce] countenant *b*
9. ordained.] ordained; *c*
xi. 6. he] *om.* *b G*
xiv. 1. poursute] pursute *cd* pursuit *H*
xv. 7. dismay;] dismay, *a*
xvii. 3. throgh] through *cd EHBCCh*
xviii. 5. said,] said *a*
xx. 2. Fortune] fortune *acd EBCChCo*
xxi. 4. careleslie;] carelesly, *ac*
xxii. 5. saw] saw, *ab G*
xxiii. 1. perceiued] peceiu'd *a*
7. father,] father *a*
8. the] this *a* H_2*BCUTChCoMD*
9. safety am] safety ame *a*
xxiv. 5. befell.] befell, *a*
xxv. 3. drie] dric *a* (*copy 2; corr. in some copies*)
6. hand] hond *U*
xxviii. 4. that] thae *a* (*copy 2; corr. in some copies*)
late;] late? *cd EHB* late! *CChCoMD*
xxx. 2. heard;] heard, *a*
3. frory] frowy *ab* H_2*BUCTChCoMGD*
9. fomed] formed *B*
xxxiii. 9. thereby] her by *a CChCoM* hereby H_2

xxxiv. 4. was,] was *a*
xxxvii. 9. Nymph] Nymph *a* (*copy 2; corr. in some copies*)
hight] high *a*
xxxviii. 6. flattering] flattring *cd EH*
7. gifts] guiftes, *a*
xxxix. 4. detest,] detest. *ab*
xli. 5. end] eend *a*
xlii. 9. that] rhat *a* (*copy 2; corr. in some copies*)
xliii. 1. bee;] bee, *a*
9. late.] late: *cd EBCh*
xliv. 1. *Squyre*] *S inverted in a* (*copy 2; corr. in some copies*)
2. his] hir *cd* her *E*
xlv. 1. him towards] towards him H_2
7. beseemed] beseemeth *B*
xlvi. 1. answering,] answering *a*
said;] said, *a*
9. vnworthy] vnworthy' *a ChMD*
xlviii. 2. bee;] bee, *a*
xlix. 2. T'have] To have *a Ch* To'have *CCoD*
4. his] a *cd EH*
l. 1. *Paridell*] *Pauidell* *a*
6. succeed] succed *a*

CANTO IX

Arg. 4. *Both*] *both* *a*
ii. 4. attone] attonce *a*
9. mis] amis *B*
iii. 4. that Squire] the Squire *d E*
7. men say] men said *E* man say $H_{1b}H_2$
8. priuitie] privatie *B*
iv. 3. wrongs,] wrongs *a*
5. her] his *cd EHU*
v. 2. supply;] supply, *a*
4. her] in *d E*
vi. 2. teeme,] teeme. (*or: ot:*) *cd EHBUCTChCoGMD*
4. Is] It *bc*
6. smile] to smile *B*
vii. 3. misdonne] disdonne *a*
6. feet;] feet, *a*
viii. 8. out, in scorne] out in scorne, *CChTM* out, in scorne, *D*
ix. 1. entreat)] entreat *b*
xi. 1. relent,] relent. *cd*
xii. 6. refusd.] refusd, *b S*
xiii. 8. or loth] orloth *b*
9. And so defide] And defied *b* And them defied *cd EH*
xiv. 7. to] in *a BUCTChCoMD*
xv. 3. bin] ben *a*
xvi. 9. throw.] throw *a*
xvii. 1. *Satyrane*] *Satyrane* *a*
2. ire;] ire, *b GS*
xviii. 7. call.] call, *a*

xx. 1. rest,] rest; *ab G*
3. vailed] veiled *H*
9. persant] persent *c* H_1 present *d* EH_2
xxii. 1. *Minerua*] *Bellona* *a CTChCoM*
5. the] her *a BUCTChCoMD*
xxiv. 5. most] *om.* *b*
xxvi. 4. cace:] cace, *a*
xxvii. 1. chaunce] chaunce, *a*
5. that] with *a*
xxviii. 7. euermore] ever more *B*
xxxii. 8. glad] yglad *a*
xxxiii. 3. then] than *H*
9. shent.] shent? *cd EHBUCoMD* shent! *CTCh*
xxxiv. 9. worthinesse.] worthinesse; *cd*
xxxvii. 7. glories] glorious *d E*
9. sewing] seewing *ab UCTChGMD*
luies] lifes *cd EH*
xxxix. 2. towne,] towne! *c and most later eds.*
4. *Asie*] *Asia* *cd EH*
xli. 2. *No parentheses in a*
xliii. 9. remoud] remou'd *cd EH*
xliv. 3. dust] durst *B*
xlv. 3. neck,] necks *a*
xlvi. 2. Hygate] Hygate gate *b*
3. Ouert gate] Ouert-gate *cd*
xlviii. 3. slaine,] slain *CTChCoM*
glaunce] glaunce, *cd EHBUCTChCoM*
6. to sea] to the sea *b G*
9. sayne.] sayne *a*
xlix. 4. Which] And *cd EH*
8. Geaunts] Giants *cd EH*
l. 2. *Britons*] *Briton* *E*
lii. 1. these] the $H_{1b}H_2$

CANTO X

Arg. 2. *Malbecco*] *Malbceco* *a* (*copy 1 and Huntington*) *Malbeeco* *a* (*copy 2*)
i. 3. *Aurora*] *Anrora* *a* (*copy 2; corr. in some copies*)
iii. 1. perforce] perforce: (*or; or,*) *cd EBUCTChCoMD*
v. 2. *Malbeccoes*] *Melbeccoes* *b*
6. heale;] heale, *a*
vii. 4. sigh'd] sigh't *cd E*
viii. 9. to] with *a*
ix. 7. subdewed] subdewd, *a*
x. 1. fensible] sensible *EHB* (*corr. in his errata*)
4. driue;] driue, *a*
5. Peece] Peace *b B* (*corr. in his errata*) *G*
xi. 7. told.] told, *a*
xii. 1. stealth,] stealth. (*or;*) *CTCh*
2. *Malbecco*] *Melbecco* *b*
xiii. 1. This] The H_2
3. flames] *S reads* flames, *in b*
before,] before. *a*

7. past;] past, *a*
8. would] did *a BUCTChCoMD*

xiv. 8. place;] place, *a*

xvii. 2. *Malbecco* seeing,] *Malbecco,* seeing *cd EHCTChCoMD*
3. quencht] quench'd H_{1a} quenched $H_{1b}H_2$
6. despight;] despight, *a*

xviii. 4. Then] So *a*

xix. 2. search] seach *b*

xxi. 6. light] hight H_2
8. bright;] bright, *a*
9. earned] yearned *cd EH*

xxii. 3. doe;] doe, *a*

xxiv. 6. Thou] thou *abcd G*
here,] here? *B*

xxv. 3. rudenesse] rudedesse *b*
no] a H_2
7. Lady,] Lady *a* Lady. *cd*

xxvi. 1. Ladie, man] Lady? Man *CTCh*
8. said;] sayd, *a*

xxvii. 2. Sith] Since *cd EH*

xxviii. 5. knight;] knight, *a*

xxix. 2. treasure] treasute *a*
6. said;] sayd, *a*
Thy] thy *ab G*
9. shame,] shame; *cd*

xxx. 4. rounded] grounded *b*

xxxi. 2. thus;] thus, *a*
3. with thy] that with *a*
7. vertues] vertuous *a CCo*
pray] pay *cd EHUChMD*

xxxii. 1. more] mote *a*

xxxvi. 1. Lady,] Lady. *a* (*may be broken comma*)

xxxvii. 9. well.] well; *c and most later eds.*

xxxviii. 1. *Hellenore:*] *Hellenore, ab GS*

xxxix. 7. am] ame *a*

xl. 1. They] The *b*
addrest] addresse *ChM*
3. wastefull] faithfull *a*
7. aduise] avise *cd EH*

xli. 4. You] you *ab G*
6. Here] Her $H_{1b}H_2$
7. wide] wild *d E*

xlii. 3. greaue] grave *E*
9. did.] did, *b G*

xlv. 3. not] nought H_2
6. lustihed] lusty hedd *a*
8. fed,] fedd. *a* fed. *b*

xlvi. 5. ground] grownd. *a*
6. th'] the *cd EH*

xlvii. 1. *Malbecco*] *Melbecco b*
his] the *cd EHUTM*
2. hands] hand *b*

xlviii. 9. oft] ought *c* H_1
xlix. 8. turned] turn'd *cd EHB* turnd *Ch*
l. 6. her syde] he r syde *a*
9. lore] Love H_1bH_2
li. 9. wonne.] wonne *a*
lii. 1. spring] springs *b G*
liii. 5. amongst] emongst *cd E*
8. with life away] away with life *cd* EH_1
lvi. 7. dispiteously] despiteously *cd E*
lix. 6. curelesse] careless *E*
lx. 3. giues,] giues. *ab S*

CANTO XI

Arg. 4. *exprest.*] *exprest,* *a*
i. 8. smart?] smart, *CTCh*
ii. 3. golden] golding *ab BG*
iii. 3. aspyde] espide *cd EH*
iv. 4. that I did euer] all, that I euer *a* all that I ever $H_2BUTChCoMD$
find;] finde: *a*
9. him did] did him *a BUCTChCoM*
v. 6. out-goe,] outgoe; *a*
vi. 6. has] was *d E*
vii. 6. off,] of *a*
ix. 2. said;] sayd, *a*
6. hast thou,] hast, thou *ab BG*
xi. 1. cruelly] cruell' *cd EH*
6. art sound] are found H_2
xii. 1. singulfes] singultes *cd EHB* (*errata*) *MS*
xiii. 9. courtesly.] curtesly:(;) *cd HCCh*
xiv. 1. conceiued] cenceiued *b*
3. grace some] gracesome *a*
7. confidence,] confidence. *a*
xv. 3. make] Mate H_2
6. At] And *b*
9. fly.] fly: *c and most later eds.*
xvi. 2. fruitlesse] fruilesse *b*
xviii. 3. said;] sayd, *a*
9. fro] from *HB*
xix. 7. dy.] dy, *a*
xx. 3. enterprise;] enterprise: *a*
5. vp] vp, *a* (*comma broken or missing in some copies*)
6. forwandred] for wandred *b*
xxii. 7. heare,] heare? *CTChCoM*
8. Foolhardy] Foolhardy, *ac EHB*
th'] the *a*
the which] which *a*
9. Gods?] Gods, *CTChCoM*
xxiii. 2. Inglorious and] Inglorious, *d EUCTCh*
3. dempt,] dempt. *a*
5. is] *om.* *b G*
8. away,] away; *a*
xxiv. 2. languishing?] languishing; *b G*

xxv. 3. right,] right,, *a*
6. passed;] passed, *a*
xxvi. 7. with] *om.* *b G* his *cd EH*
8. forst (maulgre) his fiercenesse] forst, maulgre his fercenes, *CT* forst, maulgre, his fercenes *Ch* forst, (maulgre) his fiercenesse *M*
xxvii. 7. entred] decked *a BCCo*
8. formest] formost (*or* foremost) *cd EHUCTCoMD*
xxviii. 8. Like] Like to *a BCTChCo*
9. Through] Throgh *c*
xxix. 9. kesars] Caesars *H*
xxxi. 2. chaung'd] chaung'd, *a*
3. And] Ant *a*
xxxii. 7. inuade;] invade, *UCT*
8. slept,] slept; *CTCh*
xxxiii. 7. entire;] entire, *a* (*may be broken semicolon*)
8. nights] Knights *E*
9. her] his *cd EH*
xxxiv. 8. should,] should *ab*
xxxv. 9. whiles] while *H*
xxxvi. 7. thee] the *a*
xxxvii. 4. liue,] liue; *a*
beare] breare *a*
5. breare] beare *a*
8. gyrlond] garlond *a UTChCoMD*
xxxviii. 5. brent;] brent: *a*
xxxix. 3. became,] became; (*or* :) *HaBCTChCo*
6. each] his *a BUTCo*
8. Stag] Hag *abcd EHaBUCT*
xlii. 2. hight,] hight. *b*
6. He] Her *bc*
8. snaky-locke] snaly-locke *b* snaky-lockt *E*
xliii. 4. proue,)] proue. *a* proue.) *bcd EG*
xliv. 9. launched] lanced *cd*
inner] inward *cd EH*
parts.] parts, *b G*
xlv. 2. so?)] so? *b* *S reads* so!) *in b*
3. sometime] sometimes *H*
xlvi. 2. heap'd] heap't *c*
xlvii. 9. heauen bright] hevens hight *ChD*
xlviii. 1. cruell] craell *a* (*Huntington copy*)
7. enfold] ensold *b*
xlix. 8. euer more] euermore *ab BGS*
l. 2. sted,] sted *ab*
4. ouer-red,] ouer-red *a*
6. therein] therein, *a*
7. discouraged] discouraged, *a*
li. 8. weare] weare? *b*
lii. 4. dayes] dayes, *a*
6. swerds] swords *cd EHB*
rent;] rent *a*
7. bayes] bayes, *a*
liii. 3. wonder,] wonder *b*

lv. 1. she there] there she *cd EH*
3. hyde,] hyde *a*
4. dreare] dear *E*

CANTO XII

v. 7. concent] consent *b HB (corr. in his errata) G*
vii. 2. peare;] peare, *a*
8. wood] word *a B (corr. in his errata)*
ix. 3. other] others *ab G*
4. commune] eommune *a (copy 2; corr. in some copies)*
x. 6. way,] way *a*
7. auyse,] auyse *a*
8. on] one *E*
stay] stay, *a*
xi. 1. cloth'd] cloth' *b G*
4. shade;] shade, *a*
9. entrap.] entrap: *cd*
xii. 3. and] or *a BUCTChCoMD*
4. armes] arme *B (corr. in his errata)*
6. wingyheeld] winged heeld *a UCTChCoM*
7. Daunger] daunger *abcd EBGS*
xvii. 1. appareiled] appareiled, *a*
8. embost] emhost *a*
xviii. 5. drad] dread *a*
7. had,] had *ab GS*
8. hony-lady Bee;] hony-lady Bee, *a* hony-laden Bee; *ChMD and Drayton in his copy of d* hony lady-Bee *CT*
9. degree.] degree *a*
xix. 2. grysie] gryslie *U..*
7. sight;] sight, *a*
xxi. 8. still] skill *a B (corr. in his errata)*
9. encreased] encreaseth $H_{1b}H_2$
xxii. 1. her] her, *a*
5. kingdome] knigdome *b*
6. blindfold] blindfull *E*
8. kind;] kinde, *a*
xxiii. 5. hand] *om. ab; corr. F. E.*
7. coulourd winges] coloured wings *E*
xxiv. 6. sigh'd] sigh't *cd E*
xxvi. 6. All] And *bc H*
7. chamber] camber *U*
with that] by the *a BUTChCoM* by that H_2
8. thrise,] thrise *B*
xxvii. 3. and bore all away] nothing did remayne *a*
away.] away *b*
4. plast] plast, *abcd EG*
8. It] In *d E*
xxviii. 1. there] their *ab HB (corr. in his errata) G*
7. exercize] ezercize *a*
xxix. 1. wandering] wondering *d E*
xxxi. 2. art,] art:(;) *cd EHBUCTChCoMD*
xxxiii. 3. her selfe] the next *a BCo*

xxxiv. 4. her] him *ab BU*
xxxv. 3. do] to $H_{1b}H_2$
4. dy,] die; *H*
6. state;] State, *H*
xxxvii. 5. stout] stout, *a*
6. Abode,] Abode *a*
weet] weet, *a*
xxxviii. 5. bor'd] sor'd *a CTCo*
9. ground.] grownd, *a* ground: *cd*
xxxix. 4. deed?] deed; *a*
6. wyde,] wyde *a*
9. aduaunce,] aduaunce *a*
xl. 6. Lady] Lad *a*
8. Make] Mate *H*
xli. 7. Lady] [Lady] *U Dryden deletes* Lady
prisoner] *om. C*
xlii. 2. She] He *a B* (*corr. in his errata*)
4. She] He *a; corr. F. E.*
5. her] him *a; corr. F. E.*
6. Thence] Thence, *c*
xliv. 2. pensife] pensiue *cd EHBU*
6. most] more *U, but corr. in notes*
xlv. 7. Who her] *S reads* Who with her *in b*

REJECTED STANZAS

P. 181, line 6. succour] fuccour *a; corr. F. E.*
14. him had] had him *H*
25. she] the *T*
182, line 3. Which that rich] The which that *H*

COMMENDATORY VERSES

The symbols d_2 and e_2 refer to the verses printed in the section of the folios devoted to "A Letter of he Authors," etc. E_1 refers to the verses printed at the end of Book 3. See "Critical Notes on the Text."

P. 185, line 19. *delight*] *om.* E_1
Philumena] *Philomela H*
22. diuine] *diuine.* e_2
28. *and*] aud *c*
29. *an*] *one* e_2
186, line 5. *longs*] long d_2e_2 'long *H*
13. *gau'st*] gau st e_2
24. *reede*] reedes cd_2e_2 *EHTChCoM*
26. *thy*] the e_2
187, line 12. liues] lies *e*
13. bayes,] bayes. *e*
23. *Desertes*] Desert *e HUTChM*
189, line 4. *dew,*] *dew.* *a*
17. *this*] *tbis* *a*

DEDICATORY SONNETS

P. 190, line 12. The] he *a* (*2nd issue; corr. in 1st; see* "Critical Notes on the Text")
29. layd,] layd. *a*
191, line 2. Chamberlayne] Chamberlaync *a* (*1st issue; corr. in 2nd*)
7. right] might *B*
besit] befit *e HBTChMD*
21. *Registres*] *Registrers e*
192, line 3. *bloosming*] *blooming H*
9. As] Als $H_{1b}H_2$
20. *excellent*] *exellent a* (*1st issue; corr. in 2nd*)
28. *sty*] *fly EH*
30. *more*] *most T*
33. *these*] *their T*
furtheraunce.] *furtheraunce, a*
193, line 26. *those huge*] *thos ehuge e*
194, line 5. Emperesse,] Emperesse. *a*
7. worthie] worty *E*
34. doome.] doome *a* (*2nd issue; corr. in 1st*)
195, line 8. *Souerains*] *Souerain a Co*
196, line 2. Mounster.] Mounster, *a*
3. eyer] eyet *e*
12. Belgicke] *Belgia H*
18. *right*] *om. de EH*
19. lieftenaunt] liefenaunt *a* (*1st issue; corr. in 2nd*)
197, line 6. vertues] vertue *B*
18. *This sonnet is om. in de*
198, line 1. *This sonnet is om. in de*
3. *hew*] hiew *H*

CRITICAL NOTES ON THE TEXT

PROEM

i. 2. farre] faire conj. Upton.

CANTO I

9. yode] rode conj. Upton, with much unconvincing argument and citation.
iii. 9. wrong] wrong'd conj. Upton.
iv. 4. couch] crouch conj. Upton.
vii. 2. bore] wore conj. Upton.
xix. 7. Pace] Place conj. Church.
xxi. 9. sixe before,] sixe, before *cd* The original punctuation is clearly correct, for "him" is the object of "assay."
xl. 7. eye,] eye conj. Upton.
xlvi. 9. it] them conj. Upton.
li. 5. there] they conj. Upton. An unhappy emendation; note that "there" rhymes with "rare," giving an internal rhyme, an effect which Spenser liked. Cf. also 6. 10. 8. 5; "want" is often intransitive in Spenser.
lvi. 8. *Basciomani*] *Bascimano a* Smith: "In Spenser's day the correct form was 'basciamano' or 'basciamani', the latter not being plural of the former, but an independent formation of verb + plural noun, like Fr. 'porte-montres'. Ordinarily it would be right to credit Spenser with a knowledge of the right Italian form. Yet in this place the *Bascimano* of *1590* has clearly been corrected: a fresh corruption in an author's correction is not highly probable; and I am accordingly disposed to think that Spenser really coined *Basciomani* as a substantival use of the phrase 'bascio le mani'. Cf. the familiar Spanish 'bezo los manos'."
lxii. 1. Where] When conj. Upton.
lxvii. 7. gryesy] gryesly conj. Church.
shade,] Not infrequently the subject is separated from the predicate by a comma; cf. 2. 4. 5.

CANTO II

i. 8. the] that conj. Upton.
iii. 7. in] on conj. Church.
iv. 1. Church: "At this time the Redcross Knight only was in company with her. Guyon was separated from her, and gone in pursuit of Florimell. See 1. 18-19." Smith notes that "Redcrosse" is a MS. correction in *Malone 615*; the University of Washington copy of *1596* has a similar correction in an early hand.
viii. 5. Which I to prove] which to prove, I *a* This change was made in the interest of a smoother line.
xxiii. 7. any one;] Although most editors have changed the semi-colon to a comma, it is to be observed that the more formal mark frequently occurs before a causal clause, especially if it expresses a generalization.
xxx. 5. in her warm bed her dight] her in her warm bed dight *a* Another felicitous emendation that betrays the poet's own hand.
xxxvii. 3. For no] For know conj. Upton, with much reason; cf. 3. 12. 40. 8; 4. 12. 11. 7; *Amoretti* 49. 3; *Hymne of Beautie* 136.
xlix. 7. a earthen] an earthen *c etc.* Smith: "Spenser may have intended to pronounce 'yearthen'. *N. E. D.* describes the *y*-form of 'earth' as going down to the sixteenth century, though no *y*-forms are quoted under 'earthen'. In Northern dialect, with which

Spenser was familiar, 'a' takes the place of 'an' even before a vowel. If the quartos are right, this is another archaism unfamiliar to *1609*."

CANTO III

xv. 3. Smith: "*1609* makes 'businesse' three syllables, and then seeks to avoid the trisyllabic foot."

xxii. 9. with their blood] with hostile blood conj. Upton.

xliv. 5. The omission of "yeares" in *b* explains the effort of *c* to fill out the line; cf. Variants.

xlv. 9. beare] Church: "Quaere, 'teare,' tear away. And yet he uses 'beare' in the same manner, 7. 6. 1. 9."

liii. 3. (whom need new strength shall teach)] (need makes good schollers) teach. *a* In *a* the period was obviously a mistake, for with its removal the two lines make sense and are grammatical. Spenser probably revised the line in the interest of euphony and failed to note that he was destroying the syntax. It may be that he meant to cancel the parentheses when he changed the wording, though even that does not altogether clear up the syntax.

lvii. 1. harty] hardy conj. Upton.

CANTO IV

viii. 5. others] other conj. Church.

9. these] my conj. Church.

ix. 1. Most editors have removed the comma after "crazd," but if Spenser had Wyatt's sonnet or Petrarch's *Son. in Vita 137* in mind, the comma belongs there, for "crazd" translates "charged with forgetfulness" or "colma d'obblio."

8. The remark above applies also to the comma after "starres."

xix. 7. secret wheare,] secret, where conj. Jortin, but cf. Church's note in the Commentary.

xxvii. 6. fleshly] fleshy *a* Todd: "Milton seems to have considered the second edition as presenting the genuine reading. For see *P. R.* 3. 387: 'Much ostentation vain of fleshly arm.'"

xxxiii. 9. swelling] yielding sugg. Upton.

xxxix. 9. sith we no more shall meet] till we againe may meet *a* Church, Upton, and Smith all observe that the revision is in keeping with the language of a heathen goddess.

xlvii. 2. forlent] forelent conj. Upton.

l. 6. Most editors remove the comma after "vewd," but note that lines 7 and 8 are equally dependent upon this verb.

lv. 7. is] and conj. Upton.

lvii. 1. to an heavy hart] to all heavy harts conj. Church.

lix. 5. The alteration of this line is readily assigned to the poet.

lx. 4. bright,] bright? *ab* The eye of the compositor of *a* apparently caught the interrogation point two lines above: "light?" The compositor of *b* failed to correct the mistake.

CANTO V

iv. 3. the same] my tale conj. Upton.

v. 5. A] And *b* The "And" of *b* was probably a mistake of the printer, whose eye caught the "And" of line 6. Spenser begins consecutive lines with the same word only in deliberate parallel constructions; cf. 2. 7-8.

ix. 7. forwarne] forewarne conj. Upton.

x. 2. for-went] forewent conj. Upton.

xxii. 7. blin] lin conj. Church.

xxiii. 9. ferme] forme conj. Church.

xxvii. 9. sunne] Church suggests "sonne," citing 1. 4. 9. 1: "Exceeding shone, like *Phoebus* fairest childe."

xxviii. 8. the] his conj. Upton.

xxxvi. 2. the] a conj. Upton.

xxxvii. 3. did] had conj. Collier.

xl. 4. their loves sweet teene] their sweet loves teene *a* Church follows *b*, defining "sweet teene" as "pleasing uneasinesse." Upton prefers the reading of *a* and explains "their sweet loves teene" as "the vexation which their sweet loves gave them." Smith correctly observes that "Spenser transposed, either for rhythm, or to bring out the oxymoron 'sweet teene'."

xliv. 5. bounty] beautie conj. Collier.

xlix. 1. which seeing faire *Belphœbe*,] See note to 1. 67. 7 above.

lii. 6. admire:] admire *ab* The compositor of *a* did not understand the construction of the prepositional phrase which immediately follows, and the compositor of *b* failed to correct the mistake.

liii. 3. Realmes] Reames *a* Smith: "So in 5. 7. 23. 6, 8, 9 'realme' rhymes with 'extreame' and 'dreame'."

CANTO VI

xii. 2. aspects] Todd: "Hughes and Upton read 'aspect,' which the rhyme requires; but dissonance of this kind, in a poem of such length, will readily be pardoned." Smith: "The rhyme is imperfect, but I find no authority for reading 'aspect'."

xxiii. 8. not it] it not conj. Church.

xxv. 5. Which as] Of which conj. Church.

xxvi. 4. Smith: "*1596* here completes a line left imperfect in *1590*, which makes it possible that Spenser may have intended to complete other broken lines."

xl. 6. saw] spyde *all editions except M and D* As first suggested by Church, Spenser clearly intended "saw," and we have therefore introduced it. For Smith's illuminative note on the mistaken use of a word similar in sense to the rhyming word which the poet obviously had in mind, see textual note on 2. 2. st. 7.

9. All things decay in time.] Church: "I could wish to have found, 'All things decay through Time.'"

CANTO VII

iv. 4. sway] way conj. Upton.

vi. 4. In which a witch] Church: "I could wish that the poet had given, 'Wherein a witch.'"

ix. 3. two] to conj. Hughes. Cf. note in Variant Readings.

xiii. 6. had] Smith: "The notes of Todd and Morris imply that some copies of *1596* also read 'hath'. If so, it should be adopted as the better reading." Our examination of available copies reveals only the reading "had."

xviii. 5. *a* reads: "Might by the witch or by her sonne compast," and *b* reads: "Might be the witch or that her sonne compast." Church proposed reading: "Might be by the witch or by her sonne compast." Collier followed *a*, assuming that the verb "be" was understood. Dodge and Smith accepted Church's proposal to read "be by," but followed *b* in reading "that her sonne." Professor Osgood observes, "I cannot help thinking that *b* is right, and that 'might-be' is but a milder adverbial 'may-be.'"

xxiii. 3. to rest] or rest conj. Upton.

xxvi. 8. the] that conj. Upton.

xxxii. 7. muchell] much ill *cd E* The archaism, as Smith observes, puzzled the editor of *1609*.

xxxiv. 2. containe] enclose *all editions except D* Church was the first to observe that "the rhime requires some such word as 'constraine.'" Cf. note on 6. 40. 6.

xliii. 7. We have kept the punctuation of *a* and *b* since the alteration is not necessary to render lines 7-8 intelligible.

xlviii. 4. And many hath to foule] Till him Chylde *Thopas* to *a* Church: "But I think the alteration is not Spenser's, as the sense is thereby more perplexed." Upton: "The reason [for the alteration] is plain. . . . For by Chaucer's story of Sir Thopas it does not appear that the giant was slain, the story breaking off abruptly." Smith: "Spenser has remembered, or been reminded, that Ollyphant reappears in 3. 11."

l. 7. dye] lye conj. Church.

CANTO VIII

ii. 7. broken] golden *a* Upton: "This famous girdle was loosed from Florimell, but 'twas not broken, as the reader may see by comparing 3. 7. 36, 8. 49; 4. 2. 25; particularly 4. 4. 15 and the following canto, where the ladies try to gird themselves with this chast, unbroken, and golden zone. I have therefore recalled the reading of the first quarto." Symbolically, however, the girdle was broken, and presumably the poet himself was responsible for the altered reading.

vii. 6. curled] cursed conj. Church.

ix. 9. whom] who *ab* Upton: "The word above caught the printer's eye: how often do we meet with this error."

xvi. 5. bide] bid conj. Upton.

xxvii. 1. silly] seely conj. Church, Upton.

xxviii. 5. Towres] Townes conj. Church.

xxx. 3. frory] frowy *ab* In favor of reading "frory", cf. 35. 1-2.

xxxii. 7. Had] Did conj. Church.

assoyld] assoyle conj. Church. Cf. note to 6. 40. 6 above.

xlvii. 5. surely] sorely conj. Upton.

CANTO IX

iv. 3. wreckes] rackes conj. Upton.

xii. 9. curtesie] discourtesie conj. Church.

xiv. 3. Yet both full liefe] Both were full liefe conj. Church.

4. And both] Yet both conj. Church.

xiv. 7. to kenell] in kenell *a* Most editors follow *1590*, but the change was probably deliberate since it results in a more vivid comparison. The picture is that of a dog which is scolded into his kennel, where he crouches in silence. Cf. *King Lear* 1. 4. 121-3.

xix. 5. did] wou'd conj. Dryden.

xx. 8. Their] The conj. Church.

9. JONATHAN BOUCHIER (*NQ* 9. 2. 167) following the one-volume edition of 1861 would read: "And through the azure aire shoote forth their persant streames."

xxi. 8. woman wight] woman-knight conj. Upton.

xxii. 1. *Minerua*] *Bellona a* In support of following *1590*, Church cites Chaucer (ed. Urry, p. 430 [*Complaint of Fair Anelida and False Arcite* 1-6]):

> O thou fiers God of armis Mars the rede . . .
> With The (Thee) Bellona, Pallas full of grace,
> Be present. . . .

and the *Shepheardes Calendar*, October 114: "With queint *Bellona* in her equipage," and then observes that "Bellona or Pallas are names properly used when that Goddess is spoken

of as presiding in war, and Minerva is more suitably apply'd when she presides over arts." The change, however, was seemingly deliberate. E. K., on October 114, identifies Pallas and Bellona, perhaps following Boccaccio 5. 48. See W. P. Mustard, *MLN* 34. 202. See notes in the Commentary.

3. Where] When conj. Upton.

xliv. 4. of] as conj. Church. and conj. Upton.

xlviii. 3. Most editors follow *1609* in removing the comma after "slaine," and inserting a comma after "glaunce." "Through luckles arrowes glaunce," however, may properly modify "fled."

l. 4. old] bold conj. Church.

CANTO X

x. 5. Peece] Peace *b* See note in Commentary.

xxv. 4. ypaid] apaid conj. Church.

xxxi. 7. pray] *c* may be correct in altering to "pay," for the printer of *a*, which *b* follows, may have caught "pray" from line 4.

xxxv. 4. braue] same conj. Church.

xl. 1. addrest] addresse conj. Church, and accepted by Morris. Cf. note to 6. 12. 2 above.

xlvii. 4. his] their conj. Church.

CANTO XI

ii. 3. golden] Todd: "Spenser's own editions, and that of 1751, read 'his golding wings,' which is a manifest errour of the compositor, whose eye was misled by the subsequent word." In four other places it is "golden wings."

iv. 4. that I did euer] all I did ever conj. Church. all that I e'er did conj. Upton.

4 and 9. Smith: "These two transpositions support each other, the first being made for grammar, the second for rhythm."

v. 5. him] the conj. Church.

xii. 1. singulfes] singultes *cd EHMS* Smith: "This word occurs in *F. Q.* 5. 6. 13, *Colin Clout* 168, *Tears of the Muses* 232; and in all four places is spelt with 'f' in the original editions. We must suppose, either that the printers made the same mistake four times, or that Spenser misspelt a word with whose Latin form he must have been quite familiar. Neither alternative is acceptable; but I find the second incredible." Is not the explanation, as Professor Osgood suggests, that, in spite of his familiarity with "singultus," Spenser delighted in the onomatopoetic sob-sound of "singulf"?

xix. 9. death] life conj. Jortin. Church: "This propos'd emendation is not, I think, agreeable to the design of the speaker. Britomartis finds Scudamore under the unmanly circumstances of dejection and despair, for the captivity of his mistress; a situation highly unbecoming the character of a knight errant. She generously offers to assist him in recovering her. This he disswades, from the apprehension that she may lose her life in the attempt: 'O spare thy happy daies,' etc. The heroine briskly replies:

> Life is not lost . . . for which is bought
> Endlesse renowm. . . .

The latter part of the line is, I apprehend, a distinct sentiment: '*that*, more then death, is to be sought.' i. e. 'endless renowm' and not 'death' should be the principal object of every brave man's thoughts. This smart reproof had the effect intended. 'That' here does not signify 'that which' but 'that thing.'" Smith thinks that the emendation gives the sense required, but that "Spenser was capable of writing 'death,'" for, as he remarks in his "Introduction," p. ix, "when he [Spenser] has to deal with a subtle or complex situation he sometimes involves himself inextricably."

xxiv. 1. past] pass conj. Church.

xxvii. 7. entred] decked *a* Collier: "But 'decked' (a most expressive word, which could scarcely have been misread and misinterpreted) was afterwards altered to 'entred.' We take 'decked' in the sense of 'adorned,' or 'ornamented': Britomart, whose beauty has been dwelt upon with so much emphasis, by this time has adorned the utmost or outermost room with her presence. Surely this is better than the tame and prosaic word 'entred.'" Nevertheless, the change must have been deliberate.

xxviii. 8. Todd: "'Like to a discolourd.' So the first edition, which those of 1751 and Mr. Church follow. The rest omit 'to'. But it is according to Spenser's manner thus to introduce this monosyllable. See 3. 5. 50. 8, 3. 6. 39. 1."

xxxi. 4. an] as conj. Church.

xxxvi. 6. leaden] golden conj. Church.

xxxvii. 4-5. The compositor of *a* exchanged the last word of line 4 for the last word of line 5.

xxxix. 8. Stag] Hag *ab etc.* Jortin's emendation is in all probability correct for Natalis Comes supports it. See note in Commentary.

xlvii. 9. heaven bright] heavens hight conj. Upton and Church, adopted by Dodge. Yet identical rhymes occasionally occur in the last two lines of a stanza.

CANTO XII

x. 1. him] them conj. Church.

8. still] ill conj. Upton.

xii. 6. wingyheeld] winged heeld *a* Smith: "The change seems to have been made for euphony."

xvii. 6. a firebrand she did tosse] A firebrand she tost conj. Church.

xix. 2. grysie] gryslie conj. Upton.

xxvi. 7. with that Damozell] by the Damozell *a* Smith: "According to *1596* the Damozell is Amoret, according to *1590* Britomart."

xxxi. 7. her] their conj. Upton.

xli. 7. This Alexandrine has occasioned much comment. Jortin mistakenly thought that it was unique in the *Faerie Queene*. Warton and Church were of the opinion that "prisoner" had crept into the text by mistake. Upton proposed discarding either "prisoner" or "Lady," and Tonson's edition rejected "pitteous." Spenser, however, must be allowed an occasional hypermetrical line.

REJECTED STANZAS

J. C. Smith ("Introduction," p. xvi): "In 1596 Spenser completely remodelled the conclusion of Book III. Instead of bringing Scudamour and Amoret together, as in 1590, he left them still parted, hoping thus to form a link between the two volumes, which he desired to be read as one continuous poem. For this he sacrificed five glorious stanzas, one of them the most rapturous that he ever wrote. The three stanzas which he substituted are far inferior, as he must have known; but they served his purpose."

These stanzas from *1590* were first reprinted by Hughes in 1715. In the first editions of Hughes they were inserted at the end of Book III (vol. 2), but in the 1750 reprint they were restored to the text and stanzas 43-5 displaced. See a forthcoming article in *MLN* by R. Heffner, "The Printing of Hughes's Edition of Spenser, 1715."

COMMENDATORY VERSES

The text for the first three of these poems ("A Vision upon this conceipt," "Another of the same," and "To the Learned Shepheard") is from the 1596 edition. The remaining poems, as well as the sonnets, are omitted from the 1596 quarto; our text for them, therefore,

is from the 1590 edition. The compositor of *1596* apparently used only as many of the poems as were needed to fill out the last gathering (Oo). In the folio editions these three poems are printed at the end of Book III, although in *1611-17* and in *1679* they are repeated with the remaining verses in the section devoted to "A Letter of the Authors" and the commendatory verses and dedicatory sonnets. See Francis R. Johnson's *A Critical Bibliography of the Works of Edmund Spenser*, pp. 37-8.

DEDICATORY SONNETS

The text of these sonnets is from the edition of 1590; they were not reprinted in the edition of 1596. Grosart (8. [314]) records a copy of *1596* with the poems and sonnets on pp. 589-605, but he says that the first three commendatory poems are printed twice and six [seven] of the sonnets left out. Obviously Grosart is describing a copy of *1596* in which have been inserted the sonnets from *1590* in their first state. F. R. Johnson (*A Critical Bibliography*, p. 19) notes that the British Museum copy, 686. g. 21, is made up in this manner.

Sir Israel Gollancz (*Proceedings of the British Academy*, 1907-8, pp. 104-5): "There are two forms of the *editio princeps* (1590) of the *Faerie Queene* — (*a*) with the pages at the end properly numbered, but not containing the Sonnet to Burleigh; (*b*) with pages 601-4 cancelled and new pages (unnumbered) inserted between 600 and 605, with the Sonnet to Burleigh in its proper place, according to order of precedence, viz. immediately after the Sonnet addressed to the Lord High Treasurer. (There is hopeless confusion in the placing of these pages in the old copies, and consequently in modern editions of Spenser. Grosart's arrangement is altogether wrong; that of the *Globe* edition is not quite so bad. The poet had to be particularly careful to give the Lord High Treasurer his proper place. In the 1611 Folio, and those printed from it, the Burleigh Sonnet is in its right position, but the last two Sonnets, 'to Lady Carew' and to 'the Ladies at the Court,' are not found. Evidently the last page was missing from the quarto from which the Sonnets were printed. The folio of 1679 is correct.) Spenser's feeling of resentment towards Burleigh is well known. Sir Walter Scott protests against the Sonnet's 'most flattering strain of adulation.' Evidently it was only at the urgent appeal of friends that the poet, contrary to his own feeling, consented to add the Sonnet. The earliest copies — only a very few are known — are without it. (Cf. Nash's *Pierce Pennilesse his Supplication to the Devil*, [ed. McKerrow 1. 243-4], where in a sonnet, praising *The Faerie Queene*, the omission of a 'renouned lord' from the list of those honoured by Spenser is specially deplored.)"

Francis R. Johnson (*A Critical Bibliography of the Works of Edmund Spenser*, pp. 15-6): "The series of complimentary sonnets addressed by Spenser to noble patrons, which appears at the end of the 1590 *Faerie Queene*, is found in different states in different copies. There were two issues of these sonnets printed, the first consisting of ten sonnets, and the second of fifteen, including the first eight of the original series, which were reprinted. It is only with reference to these sonnets that we have any sound basis for distinguishing two issues of the first edition of the *Faerie Queene*.

"It seems to us that the explanation of the varying states of these sonnets offered by Sir Israel Gollancz is undoubtedly the correct one. It is evident that the original intention was that the volume should end with the leaf [Pp8]. A series of ten sonnets by Spenser presenting the book to various noble patrons, was printed on [Pp6^{r}] to [Pp8^{r}] (pages 601-605), followed by the word 'Finis' at the foot of [Pp8^{r}] and by the list of *Faults escaped* on [Pp8^{v}]. The first few copies to be issued from the press almost certainly contained only this first series of ten sonnets. Spenser's friends, however, apparently lost no time in convincing him that the very obvious omission of Lord Burghley from the list of noblemen to whom complimentary sonnets were addressed was a very unwise action and would be likely to prove disastrous to his interests at Court. Spenser seems to have promptly taken their advice, and to have composed a sonnet to the Lord Treasurer and at the same time to have added six

other dedicatory sonnets to his list. These seven new sonnets, together with the first eight in the old series, were printed on a single quarto sheet to which the compositor assigned the signature Qq, but did not page. The change in plan must have taken place almost immediately after the printing of the book had been completed; certainly before the type for the final quire, Pp, had been distributed, for the eight sonnets of the first series are reprinted in the second series from the same setting of type. Careful examination clearly shows that the type for each of these eight sonnets was merely lifted as a unit from the old formes and transferred to the new. At the same time, apparently, opportunity was taken to correct the word 'lieftenaunt' in the heading to the sonnet to Raleigh, which had been misspelled 'liefenaunt' in the first series, and the signature *E. S.* was added at the end of this sonnet.

"It seems clear that the intention was to cancel the two leaves, [Pp6] and [Pp7], upon which the eight reprinted sonnets appeared, and to insert the four unpaged leaves containing the second series in their place. There would certainly have been no reason to omit the sonnets to Lady Carew and 'To all the gratious and beautifull ladies in the Court' from the new series. The entire second series would therefore consist of seventeen sonnets, all except the last two being on this cancel sheet of four leaves. Because this new sheet had the signature Qq, however, it was bound in many copies immediately following [Pp8], and the leaves [Pp6] and [Pp7] were not cancelled. Thus we find three different states of these sonnets: (1) the first issue, with ten sonnets only, the volume ending with [Pp8]; (2) the second issue in the form originally intended by the printer, with [Pp6] and [Pp7] cancelled and the four leaves signed Qq inserted in their place; (3) both issues complete, the four leaves signed Qq being bound after [Pp8]. In some copies with the second issue of the sonnets, [Pp8] seems to have been cancelled also through some error, or to have been torn out and lost. Such a copy was probably used for setting up the 1611 Folio printing of these sonnets, for only the fifteen in the second series were reprinted in that edition. Of the 40 copies checked for this point, . . . 8 copies have the second issue of the sonnets in its originally intended form. . . . Twenty . . . copies have both issues of the sonnets. . . . [One] copy has the second issue in its originally intended form, but wants [Pp8]. [One copy] has both issues complete, but the four leaves containing the second series have been bound between the leaves [Pp7] and [Pp8]. . . . [Two copies] want the last two quires.

"It should of course be realized that in the case of any copy now existing which has only the first issue of the sonnets, there is the possibility that it once had both issues complete and that the second series, coming at the end of the volume, has been lost. Likewise, where both issues are present and complete, the second may have been inserted in that particular copy at a later date."

The first issue of the sonnets (sig. [Pp6–Pp8^{r}], paged 601-605) contained the following sonnets in order: "To Hatton," "To Essex," "To Oxenford," "To Northumberland," "To Ormond," "To Howard," "To Grey," "To Raleigh," "To Lady Carew," "To All the Ladies of the Court." The cancel (sig. Qq–[Qq4^{v}], unpaged) had the following in order: "To Hatton," "To Burleigh," "To Oxenford," "To Northumberland," "To Cumberland," "To Essex," "To Ormond," "To Howard," "To Hunsdon," "To Grey," "To Buckhurst," "To Walsingham," "To Norris," "To Raleigh," "To the Countess of Pembroke." See Johnson's *Critical Bibliography*, p. 12, for a page by page list of contents.

Most of the later editors follow the order of the sonnets which we have given here. Birch follows the first issue and then supplies in order, without duplication, the remaining sonnets from the cancel. Collier, Morris, and Dodge print the first eight sonnets from the first issue, fill in the seven new sonnets from the cancel, and end with the last two of the first issue. Grosart prints the first issue and then the seven new sonnets of the cancel in the following order: Burleigh, Hunsdon, Buckhurst, Walsingham, Norris, Pembroke, Cumberland. There is no apparent reason for his placing the sonnet to Cumberland at the end. As indicated in the statements of Sir Israel Gollancz and Mr. Francis Johnson above, the order in which we give these sonnets was obviously intended in the 1590 edition after the cancel had been inserted.

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